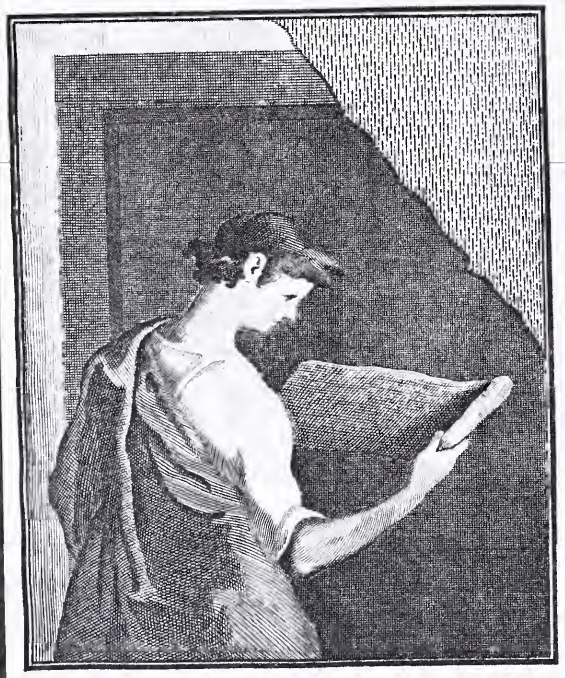
The WHITE PINE SERIES OF Architectural Monographs

Volumes V and VI



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The WHITE PINE

SERIES OF

Architectural Monographs

VOLUMES V *and* VI

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Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder.
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The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

INDEX—VOLUMES V AND VI

JANUARY, 1919, to DECEMBER, 1920

ILLUSTRATIONS

Academy, Old	Fairfield, Conn.	Vol. VI, No. 1	Pages 6, 9
Acadian House	Guilford, Conn	Vol. V, No. 1	Page 8
Bacon House	Kent, Conn.	Vol. V, No. 5	Pages 9, 10, 11
Baldwin House	Branford, Conn.	Vol. V, No. 1	Pages 9, 10
Bilderbeck House	Salem, N. J.	Vol. VI, No. 3	Pages 9, 13
Billings, Heman, House	Stotham Village	Vol. VI, No. 2	Page 11
Bishop, Philo, House	Guilford, Conn.	Vol. V, No. 1	Pages 4, 11
Bishop Porter House	Deerfield, Mass.	Vol. VI, No. 5	Page 6
Butler House	Litchfield, Conn.	Vol. V, No. 3	Pages 9, 10
Colonel Lewis House	Essex, Conn.	Vol. VI, No. 6	Pages 11, 13
County Court House	New London, Conn.	Vol. VI, No. 1	Page 14
Deming House	Litchfield, Conn.	Vol. V, No. 3	Page 15
Ewing House	Moorestown, N. J.	Vol. VI, No. 3	Pages 8, 15
First Meeting House	Stotham Village	Vol. VI, No. 2	Page 14
Frary House	Deerfield, Mass.	Vol. VI, No. 5	Page 5
Goldsmith House	Guilford, Conn.	Vol. V, No. 1	Pages 2, 14
Governor Wolcott House	Litchfield, Conn.	Vol. V, No. 3	Pages 4, 11
Hale House	South Coventry, Conn.	Vol. V, No. 1	Page 13
Halsey, Anna, House	Watermill, L. I.	Vol. V, No. 2	Pages 8, 11
Halsey, Thomas, House	Watermill, L. I.	Vol. V, No. 2	Page 12
Harper House	Old Chatham, N. Y.	Vol. V, No. 5	Page 7
Hawkes House	Deerfield, Mass.	Vol. VI, No. 5	Page 10
Hayden, George, House	Essex, Conn.	Vol. VI, No. 6	Page 15
Hollister House	South Glastonbury, Conn.	Vol. V, No. 1	Page 13
House at Bordentown	Bordentown, N. J.	Vol. VI, No. 3	Pages 6, 7
House at Chatham Center	Chatham Center, N. Y.	Vol. V, No. 5	Pages 2, 4, 5, 6
House at Cutchogue	Cutchogue, L. I.	Vol. V, No. 2	Page 6
House at East Marion	East Marion, L. I.	Vol. V, No. 2	Pages 6, 10, 11
Houses on Essex Main Street	Essex, Conn.	Vol. VI, No. 6	Page 10
House at Greenwich	Greenwich, N. J.	Vol. VI, No. 3	Pages 2, 5
Houses at Groton Center	Groton Center, Conn.	Vol. VI, No. 1	Pages 7, 10, 12
House at Guilford	Guilford, Conn.	Vol. VI, No. 1	Page 2
House at Haddonfield	Haddonfield, N. J.	Vol. VI, No. 3	Page 10
House at Laurel	Laurel, L. I.	Vol. V, No. 2	Page 7
House on North Street	Litchfield, Conn.	Vol. V, No. 3	Page 16
House near Old Chatham	Old Chatham, N. Y.	Vol. V, No. 5	Page 8
House at Old Lyme	Old Lyme, Conn.	Vol. VI, No. 1	Pages 11, 12
House at Old Mystic	Old Mystic, Conn.	Vol. VI, No. 1	Pages 8, 13
House at Orient	Orient, L. I.	Vol. V, No. 2	Page 4
House near Patchogue	Patchogue, L. I.	Vol. V, No. 2	Page 7
House near Philadelphia	Philadelphia, Pa.	Vol. VI, No. 3	Page 11
House opposite St. John's Church	Essex, Conn.	Vol. VI, No. 6	Page 13
Houses at Sandy Hook	Sandy Hook, Conn.	Vol. V, No. 5	Page 12
House near Saybrook	Saybrook, Conn.	Vol. VI, No. 1	Page 13
Houses at Sharon	Sharon, Conn.	Vol. V, No. 5	Pages 7, 13
House near Westbrook	Westbrook, Conn.	Vol. VI, No. 1	Page 10
House in West Street	Danbury, Conn.	Vol. V, No. 5	Page 14
House at Woodstown	Woodstown, N. J.	Vol. VI, No. 3	Page 12
Hubbard House	Litchfield, Conn.	Vol. V, No. 3	Pages 8, 14
Hyland-Wildman House	Guilford, Conn.	Vol. V, No. 1	Pages 6, 7
Jackson Farm	Sharon, Conn.	Vol. V, No. 5	Page 13
Jenks-Greenleaf House	Stotham Village	Vol. VI, No. 2	Page 2

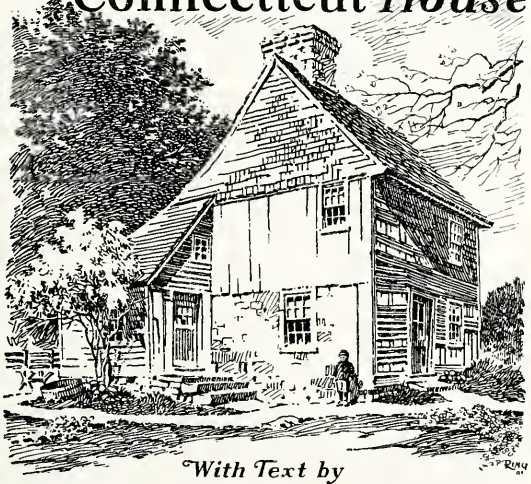
ILLUSTRATIONS—(Continued)

Jessup House	Westport, Conn.	Vol. VI, No. 1	Pages 4, 5
Long Yellow House	Essex, Conn.	Vol. VI, No. 6	Page 4
Mackay House	Southampton, L. I.	Vol. V, No. 2	Page 12
Miller House	Deerfield, Mass.	Vol. VI, No. 5	Page 2
Mulford House	Easthampton, L. I.	Vol. V, No. 2	Page 4
No. 27 Main Street	Essex, Conn.	Vol. VI, No. 6	Page 9
No. 17 Market Street	Salem, N. J.	Vol. VI, No. 3	Pages 13, 14
Oldest House at Dover	Dover, Del.	Vol. VI, No. 3	Page 4
Old House on Little Point Street	Essex, Conn.	Vol. VI, No. 6	Page 12
Old Manse	Deerfield, Mass.	Vol. VI, No. 5	Pages 7, 8
Old Ship Tavern	Essex, Conn.	Vol. VI, No. 6	Pages 5, 6
Old Store Building	Litchfield, Conn.	Vol. V, No. 3	Page 7
Osborne House	Bellport, L. I.	Vol. V, No. 2	Page 13
Parker Homestead	Essex, Conn.	Vol. VI, No. 6	Pages 7, 16
Parson Williams House	Deerfield, Mass.	Vol. VI, No. 5	Page 4
Payne, John Howard, House	Easthampton, L. I.	Vol. V, No. 2	Page 9
Phelps House	Litchfield, Conn.	Vol. V, No. 3	Page 10
Podbury-Ives House	Stotham Village	Vol. VI, No. 2	Pages 9, 10
Pratt House, Back Street	Essex, Conn.	Vol. VI, No. 6	Page 14
Pratt, John, House	Essex, Conn.	Vol. VI, No. 6	Page 4
Price House	Germantown, Pa.	Vol. VI, No. 3	Page 16
Reeve-Woodruff House	Litchfield, Conn.	Vol. V, No. 3	Page 6
River End House, Little Point Street	Essex, Conn.	Vol. VI, No. 6	Page 2
Roe House	Patchogue, L. I.	Vol. V, No. 2	Page 5
Rogers Mansion	Stotham Village	Vol. VI, No. 2	Page 7
Root House	Deerfield, Mass.	Vol. VI, No. 5	Page 11
Sanford House	Litchfield, Conn.	Vol. V, No. 3	Page 16
Sanford, W. H., House	Litchfield, Conn.	Vol. V, No. 3	Pages 12, 13
Seymour Homestead	Litchfield, Conn.	Vol. V, No. 3	Pages 12, 14
Seymour House	Litchfield, Conn.	Vol. V, No. 3	Page 6
Sheldon House	Litchfield, Conn.	Vol. V, No. 3	Page 2
Short, Lemuel, House	Stotham Village	Vol. VI, No. 2	Page 12
Simpkins, Cadwallader, House	Stotham Village	Vol. VI, No. 2	Page 6
Smith House	Deerfield, Mass.	Vol. VI, No. 5	Page 11
Starkey Place	Essex, Conn.	Vol. VI, No. 6	Pages 8, 12
Starr House	Guilford, Conn.	Vol. V, No. 1	Pages 5, 12
Staunton House	Clinton, Conn.	Vol. VI, No. 1	Page 11
Stebbins House	Deerfield, Mass.	Vol. VI, No. 5	Pages 12, 13, 14
Tallmadge House	Litchfield, Conn.	Vol. V, No. 3	Page 5
Town Hall on the Hill	Essex, Conn.	Vol. VI, No. 6	Page 10
Underwood, Uriel, House	Stotham Village	Vol. VI, No. 2	Page 12
Walker House	Stratford, Conn.	Vol. V, No. 1	Pages 11, 12
Webb House	East Marion, L. I.	Vol. V, No. 2	Pages 2, 11, 14
Wetherald House	Deerfield, Mass.	Vol. VI, No. 5	Page 9
White House	Watermill, L. I.	Vol. V, No. 2	Page 13
White, Salmon, House	Stotham Village	Vol. VI, No. 2	Pages 7, 8
"The Willows"	Gloucester, N. J.	Vol. VI, No. 3	Page 4
Witherspoon, Obadiah, House	Stotham Village	Vol. VI, No. 2	Page 13

ARTICLES

Vol. V, No. 1	The Seventeenth Century Connecticut House	Harold Donaldson Eberlein
Vol. V, No. 2	Settlements on the Eastern End of Long Island	William Edgar Moran
Vol. V, No. 3	Historic Houses of Litchfield	C. Matlack Price
Vol. V, No. 4	Community Centre Building	Report of Jury of Award
Vol. V, No. 5	Old Chatham and Neighboring Dwellings South of the Berkshires	Alwyn T. Covell
Vol. VI, No. 1	The Boston Post Road	Peter Augustus Pindar
Vol. VI, No. 2	A New England Village	Hubert G. Ripley
Vol. VI, No. 3	The Wooden Architecture of the Lower Delaware Valley	Jewett A. Grosvenor
Vol. VI, No. 4	Roadside Tavern	Report of Jury of Award
Vol. VI, No. 5	Old Deerfield, Massachusetts	Rawson W. Haddon
Vol. VI, No. 6	Essex, a Connecticut River Town	H. VanBuren Magonigle

An Architectural MONOGRAPH on The Seventeenth Century Connecticut House



With Text by
HAROLD DONALDSON EBERLEIN

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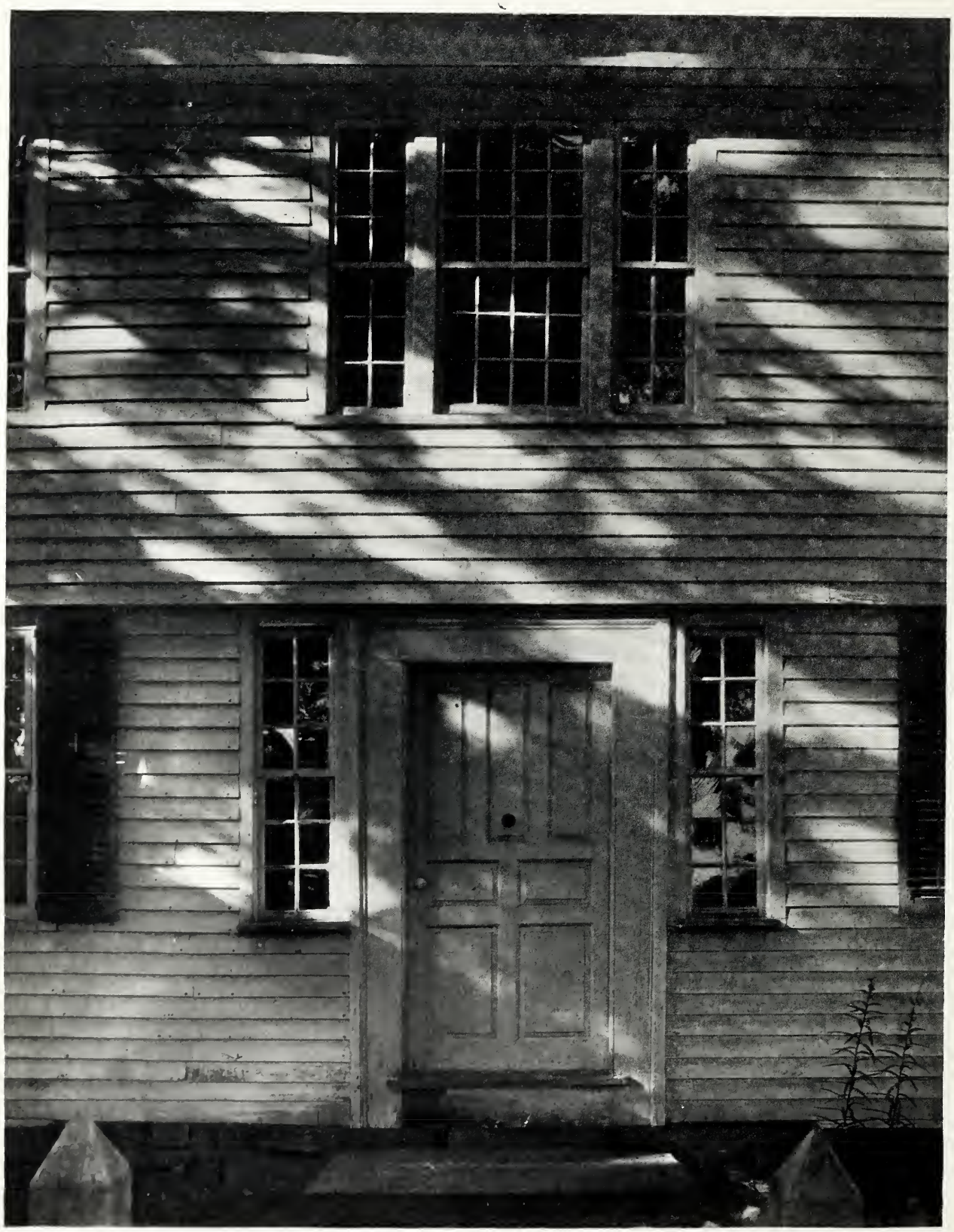

THE GOLDSMITH HOUSE, BETWEEN GUILFORD AND BRANFORD, CONNECTICUT. Entrance Detail.

Circa 1700.

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The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. V FEBRUARY, 1919 No. 1

THE SEVENTEENTH CENTURY CONNECTICUT HOUSE

By HAROLD DONALDSON EBERLEIN

Mr. Eberlein needs no introduction, either as an author or as a critic. His articles in "The Architectural Forum," "The Architectural Record," and other architectural magazines are well known, as are his books, "The Architecture of Colonial America" and "The Practical Book of Early American Arts and Crafts," the latter written in collaboration with Abbot McClure.—EDITOR'S NOTE.

WITH apologies to the author of the famous schoolboy Hibernianism, committed in translating into English the opening sentence of Cæsar, *De Bello Gallico,* we may say that all of early Connecticut was "quartered into three halves." Of these, the first and most anciently settled was the region round about Hartford, including the towns of Windsor and Wethersfield and the tracts bordering thereon. This was in 1636. Not long afterwards—to be historically exact, in 1638—came the New Haven group of settlements, while in 1646 followed the laying out of New London, to which latter sphere of colonizing influence belonged the town of Norwich. There was, it is true, a fourth early plantation (1637) at Saybrook, and on the lands immediately adjacent thereto at the mouth of the Connecticut River; but as this colonizing venture never attained the political nor numerical growth of the "three halves" previously mentioned, and was more or less identified with the Hartford group, we may pass it without further mention here, interesting though it be historically and architecturally, since the houses of the Connecticut River Valley have already been discussed in a previous Monograph of this Series.

Our present concern is with seventeenth century Connecticut houses other than those in the valley settlements, or what is known as the Connecticut Colony, embracing the river towns and their offshoots. That means to say that most of our material is drawn from the New Haven settlement, for, thanks to the gentle incendiary attentions of Benedict Arnold, the burning of New London left but little of the seventeenth century work undestroyed in that city. The other seventeenth century structures in the neighboring country are virtually analogous to the New Haven types or else obviously affected by Rhode Island characteristics. Lest the reader be led to expect too great a diversity between the different local types, it is well to preface our detailed examination by observing that, although the "joints visible in the [early] political structure of Connecticut were faithfully repeated in the architecture of the first century of the colony's existence," the differences are not sharp and are chiefly to be noted in matters of detail in such particulars as resulted from "the constructive preferences of the carpenters and masons who literally founded and built the commonwealth, and who, through their successive apprentices, handed down their different craft traditions." The differences are, however, quite sufficient to make study and comparison both interesting and profitable.

The New Haven sphere of influence embraced the towns to the east and west, and the small settlements for a short distance inland from them—Guilford, Branford, Milford, Stratford, Fairfield and their immediate hinterland. Colonists settled in all of these places within a year or two of the colony's planting. And the men of the New Haven Colony were, all things considered, of more substantial estate than any other body of planters who sat down within the boundaries of the present State of Connecticut. They were such men as Governor Theophilus Eaton, Thomas Gregson, the Reverend John Davenport and Isaac Allerton, all of whom had houses befitting their substance and civic importance, while other men of easy means, as affluence was then reckoned, also erected dwellings by no means contemptible. There is also a sufficient number of the houses built in the

immediately succeeding period to give us a very accurate idea of the average seventeenth century Connecticut dwelling. In discussing them we may, for the sake of convenience, follow Mr. Isham's classification of two closely related types of seventeenth century house—the one built prior to 1670 or 1675, and the other built between these dates and the end of the century. One of the chief items of differentiation between the two was the treatment of the lean-to. In the former type it was generally an independent and somewhat later addition; in the latter it was commonly incorporated in the original plan and erected as an integral portion of the body of the structure.

Both types were approximately the same in the contour of their mass—an oblong rectangular main body containing two floors, with an attic in the steep pitched roof which sloped down in the rear almost to the ground, covering the lean-to, and displayed either one unbroken pitch[1] (as usually in the later type) or else a break at the line of junction between the principal mass and the lean-to[2] (as frequently in the earlier type where the lean-to was a subsequent addition), with a slightly gentler slope thence downward; a buxom stone or brick chimney stack rising from the centre of the roof line, the top of the stack capped "with one or more thin courses, which project like moulded bands," and sometimes also another projection or necking below and distinct from the capping; last of all, the overhang, one of the most interesting features from purely architectural reasons and one that vastly contributed likewise to the strongly individual expression of the contour. In the middle of the front was the house door with two windows at each side, while a row of five windows generally filled the front of the second floor, or else there was one window on each side of the door and three on the second floor. From an inspection of the exterior it is possible to form a correct idea of the interior plan. On the ground floor were two rooms, the "hall" or living room,

THE PHILO BISHOP HOUSE, GUILFORD, CONNECTICUT.
Built circa 1665.

[1] *Vide* Acadian House, Guilford. Page 8.

[2] *Vide* Baldwin House, Branford; Walker House, Stratford; and Bishop House, Guilford. Pages 9, 12 and 4.

which in the earliest times served for kitchen also, and the parlor. In the middle of the house, between the rooms, was the great stone chimney structure with a capacious fireplace in each room. The house door opened into a shallow entry or "porch." There, opposite the door and backed up against the masonry of the chimney, a stair of three broken flights ascended to the second floor, where were two chambers, with their fireplaces, corresponding to the plan of the ground floor. A stair back of the chimney led from one chamber into the attic. Where the lean-to was a subsequent addition, it contained a kitchen and sometimes a small bed-chamber. A fireplace was added and a flue built up along the back of the original chimney, whose form, above the roof, now became T-shaped instead of rectangular. Above the ground floor of the lean-to there might or might not be a chamber. Where the lean-to, as in the house of the second type, formed a part of the original scheme, its ground plan was the same, but provision was made for second floor chambers, usually on a level with the "hall" and parlor chambers. Examination of the remaining seventeenth century houses shows that the foregoing simple plan was closely adhered to almost without exception; and when there were any variations, they were trifling.

The framing was sometimes of hard pine, sometimes of oak, and occasionally both were used. It is worthy of note that the framing is still in admirable condition except where it has been subjected to the grossest neglect and exposed to insidious leaks. The exterior casing of clapboards was of white pine, not infrequently left to the coloring agencies of the weather. Man, far more than time or weather, is to blame for the disconcertingly altered conditions that often confront the visitor who endeavors to visualize the pristine appearance of these old houses. The local carpenter of the nineteenth century, who was not an archæologist nor an antiquary and, unlike his predecessors of the seventeenth and eighteenth centuries, apparently altogether devoid of architectural appreciation, reverence or imagination, was the worst offender. If clapboards were to be renewed, he did not scruple to

THE STARR HOUSE, GUILFORD, CONNECTICUT.
Built circa 1665.

saw off brackets and moulded drops or even wholly to conceal overhangs and chamfered girts if it suited his whim and convenience. Nor did he hesitate otherwise to obliterate sundry architectural refinements that constituted no small degree of the ancient and rightful charm of the seventeenth century dwelling. That so much of the original aspect of the houses illustrated still remains is a matter for real gratulation. Successive occupants, through an ill-considered obsession to follow the latest fashion, have also been much to blame for senseless and regrettable changes. At their instance the external features that suffered the most conspicuous change were doors, doorways and windows.

The original doors exhibited interesting and distinctive panelling, and the doorways, though severely simple, were well considered in composition and detail. One of the earliest doors and doorways may be seen in the Baldwin house at Branford. The frame is simple but vigorous. While door and frame may not be coeval with the building of the house, they are very early, and the square lights, cut in the heads of the three upper panels, are obviously a later "improvement," probably dating from the late seventeenth or early eighteenth century when the fashion of low transoms with small rectangular lights (*vide* the door of the Bishop house in Guilford and others) was becoming popular. It is more than likely that new doors and doorways were installed, in many cases, in the early years of the eighteenth century at the same time that leaded casements were abandoned and the window apertures altered for the reception of double hung sashes. As an instance of this may be mentioned the door of the Bishop house in Guilford: the method of panelling, the moulded capping and the transom of the five rectangular lights are all earlier in type than the date of erection. Again, in the Walker house at Stratford, one is tempted to believe that the door itself and the fluted pilasters of the doorway, along with such elements of a scrolled pediment as are still visible beneath the very much later added porch, were applied when the windows were changed. Time and again both doors and doorways were ruthlessly sacrificed in irresponsible fits of modernism. While eighteenth century alterations, both early and late, were often meritorious, and at least decent, the monstrous nineteenth century

(*Continued on page 10*)

THE HYLAND-WILDMAN HOUSE, GUILFORD, CONNECTICUT.

THE HYLAND-WILDMAN HOUSE, GUILFORD, CONNECTICUT. Built 1668.

Showing detail of hewn overhang, chamfered girt and brackets for post at each side of door.

THE ACADIAN HOUSE, GUILFORD, CONNECTICUT.

Circa 1670.

THE BALDWIN HOUSE, BRANFORD, CONNECTICUT.

Circa 1645.

aberrations of uninspired stock millwork are unpardonable and revolting examples of proprietary vandalism.

All the windows, save those that have escaped the intolerable desecration of recent sashes with large panes, exhibit the double hung sashes with small panes and wide muntins that supplanted the earlier diamond-paned leaded casements in the fore part of the eighteenth century.

Another significant change that seems to have taken place concurrently with the alteration of the windows was the introduction of a cornice and oftentimes also of moulded barge boards. At first there was no cornice and the only attempt at architectural amenity at the eaves seems to have consisted occasionally of cutting away the under side of the projecting rafter ends so that they were perceptibly larger at the outer extremity than where they left the plate. Sometimes the rafter ends were merely boxed in —if such construction was not original, and it does not appear to have been—as in the Bishop house in Guilford; at other times the rafter ends were sawed off and replaced by a thin moulded board cornice and the moulding was now and again extended to the embellishment of the barge boards. These mouldings showed great restraint and refinement of profile and are unmistakably of the type belonging to the early eighteenth century. Examples of these refined cornice additions may be seen in the Baldwin house at Branford, the Walker house at Stratford, where the moulding is also run around beneath the overhangs and breaks out to form cappings for the window frames, and in the Hyland-Wildman house at Guilford, where, in addition to the several other features, the moulded embellishment occurs on the barge boards as well, by way of a special amenity.

Detail of Doorway.

THE BALDWIN HOUSE, BRANFORD, CONNECTICUT.

Through the towns of the New Haven region considerable variations are to be seen in the use of the overhang. Sometimes it occurs only on the front of the house. Again, it extends around the sides, as in the Hyland-Wildman house. Still again, there is a gable overhang as well as the overhang between the first and second floors, as in the Walker, Tuttle and Goldsmith houses. At times there is only the gable overhang, as in the Bishop house and the Starr houses in Guilford, while some of the houses, like the Baldwin house and the Acadian house, have no overhang at all. We also find one clearly defined form that is distinctively characteristic of the New Haven locality —the *hewn* as distinguished from the *framed* overhang, the latter belonging more particularly to the Hartford region, the "Connecticut Colony," and to Massachusetts. An admirable example of the hewn overhang appears in the Hyland-Wildman house in Guilford. In the framing for these hewn overhangs the posts for their whole height are of one stick of timber. The full size—sometimes as much as 15 inches square—occurs in the second floor and from this excess of bulk is hewn out the bracket that seemingly supports the overhang. Below the bracket, the post is dressed down to far slimmer dimensions. With this form of overhang the projection is much less than where there is a framed overhang and there are no turned or moulded drops. The girts were often elaborately chamfered on their lower outer edge and stopped with moulded stops, as may be seen by the illustrations of the Hyland-Wildman house.

From considerations of solicitude for the picturesque in architecture, it is to be regretted

Detail of Doorway.
THE PHILO BISHOP HOUSE, GUILFORD, CONNECTICUT.

that in many later instances the hewn overhang degenerated into mere lines of slight projection across the faces or ends of houses (*vide* Goldsmith house) and that the hewn brackets and chamfered girts wholly disappeared—a change, however, not at all unnatural in view of the very slight projection originally exhibited by the hewn overhang. Even in its sadly emasculated estate, the overhang has a distinct architectural value. It breaks the depressing monotony of a clapboarded wall, gives an agreeable relief of shadow and imparts a degree of charm that should appeal to the severely practical-minded person in the light of an observation made by a highly successful manufacturer and "captain of industry," to wit, that "beauty is the most utilitarian asset we possess." On the same score we may also address a plea to the hard-headed practicality of the case-hardened utilitarian anent the chimneys, which, with their capping and the resultant relief of contour, line and shadow, are well worth perpetuating to-day.

We frequently hear allusions to the feasibility of developing an American type of domestic architecture. It is too much and unreasonable to expect that any one uniform type of American domestic architecture should ever be arrived at, for we are a mixed people in our varied racial derivations; but it is not too much to expect—rather, it is altogether feasible and logical—that we should hold to and emphasize our historical background by cultivating the types that have grown with the centuries and proved their fitness by long use. The seventeenth century Connecticut type represents a straight, vital and logical process of evolution from English precedent; it expresses locality and racial derivation, and its perpetuation is eminently reasonable and, as proved by centuries of experience, suited to the climate and manner of life of the people.

Another point that commends the early American types to our close attention at this particular time is their simplicity, combined with dignity and adaptability to domestic requirements reduced to the lowest terms. Post-bellum conditions in many places have dictated a far-reaching simplification of domestic *ménage*, and the solution of the problem thus perforce imposed upon us cannot be found in a more appropriate quarter than in the early types that so faithfully reflect the simple but dignified conditions under which our forebears lived.

Detail of Doorway.
THE WALKER HOUSE, STRATFORD, CONNECTICUT.

also 12

THE STARR HOUSE, GUILFORD, CONNECTICUT.
Built circa 1665.

THE WALKER HOUSE, STRATFORD, CONNECTICUT.
Built circa 1670.

THE HALE HOUSE, SOUTH COVENTRY, CONNECTICUT.

THE HOLLISTER HOUSE, SOUTH GLASTONBURY, CONNECTICUT.
Built circa 1675.

THE GOLDSMITH HOUSE, BETWEEN GUILFORD AND BRANFORD, CONNECTICUT.

Built circa 1700.

SPECIFICATION CLAUSES FOR A WHITE PINE HOUSE

CLASS 2

HOUSE OF MEDIUM GRADE WHERE QUALITY AND COST ARE EQUALLY CONSIDERED

Prepared by LOUIS ROBERT HOLSKE

Specification Writer for McKim, Mead & White, Architects

CLAUSE A:

Stock: All white pine used shall be Northern White Pine or Idaho White Pine, known botanically as *Pinus Strobus* or *Pinus Monticola.* It must possess the natural characteristics, viz.: Closeness of grain, evenness of fiber, and softness of texture. It shall be thoroughly seasoned and shall be milled to dimensions under the White Pine Standard Grading Rules of the Northern Pine Manufacturers' Association—or Western Pine Manufacturers' Association—or White Pine Association of the Tonawandas.

(*Cross out the two which do not apply*)

CLAUSE B: For structural uses the grades shall be as follows:	Northern Pine Manufacturers' Association	Western Pine Manufacturers' Association	White Pine Association of the Tonawandas
Posts and girders	No. 1 White Pine Timbers	No. 1 White Pine Timbers	No. 1 White Pine Timbers
Sills and plates	No. 2 White Pine Timbers	No. 2 White Pine Timbers	No. 2 White Pine Timbers
Joists and rafters	No. 1 White Pine Dimension	No. 1 White Pine Dimension	Thick No. 1 White Pine Barn
Studding, partition sills and plates, bridging or similar work	No. 2 White Pine Dimension	No. 2 White Pine Dimension	Thick No. 2 White Pine Barn
Rough floors	No. 2 White Pine Shiplap *or* No. 2 White Pine Fencing D. and M. *or* No. 2 White Pine Common Boards Matched and Surfaced	No. 2 White Pine Shiplap *or* No. 2 White Pine Fencing D. and M. *or* No. 2 White Pine Common Boards Matched and Surfaced	No. 2 White Pine Barn Boards D. and M.
Sheathing and roof boards	No. 3 White Pine Shiplap *or* No. 3 White Pine Fencing D. and M. *or* No. 3 White Pine Common Boards Matched and Surfaced	No. 3 White Pine Shiplap *or* No. 3 White Pine Fencing D. and M. *or* No. 3 White Pine Common Boards Matched and Surfaced	No. 3 White Pine Barn Boards D. and M.
Lath	No. 1 White Pine Lath	No. 1 White Pine Lath	No. 1 White Pine Lath
CLAUSE C. For exterior work the grades shall be as follows: All finished work, moulded or plain, except as below otherwise specified	White Pine "C." Select Finishing	White Pine "C." Select Finishing	Selects Thick and Inch White Pine Finishing *or* Fine Common Thick and Inch White Pine Finishing
Beveled siding	White Pine "C." Beveled Siding	White Pine "C." Beveled Siding	No. 2 White Pine Beveled Siding
Other sidings	White Pine "C." Select Finishing	White Pine "C." Select Finishing	Fine Common Thick and Inch White Pine Finishing
Sash, doors and blinds	White Pine Factory Lumber	White Pine Factory Lumber	White Pine Factory Lumber
Ceiling	"C." White Pine Flooring Beaded	"C." White Pine Flooring Beaded	No. 2 White Pine Mouldings D. and M. and Beaded
Flooring	"C." White Pine Flooring	"C." White Pine Flooring	No. 2 White Pine Mouldings or Better D. and M
Blocking or work concealed from view	No. 1 White Pine Thick Common Lumber	No. 1 White Pine Thick Common Lumber	No. 2 White Pine Dressing Thick and Inch *or* No. 2 Barn White Pine Common Lumber

SPECIFICATION CLAUSES FOR A WHITE PINE HOUSE

CLASS 2

HOUSE OF MEDIUM GRADE WHERE QUALITY AND COST ARE EQUALLY CONSIDERED

Continued from page 15

Clause D:	Northern Pine Manufacturers' Association	Western Pine Manufacturers' Association	White Pine Association of the Tonawandas
For interior finish the grades shall be as follows: All exposed finished work moulded or plain....	White Pine "C." Select Finishing	White Pine "C." Select Finishing	White Pine Selects—Thick and Inch Fine Common Thick and Inch White Pine Finishing
Linings, backings or work concealed from view	White Pine "D." Select Finishing *or* No. 1 White Pine Common Boards	White Pine "D." Select Finishing *or* No. 1 White Pine Common Boards	B. or No. 2 White Pine Base and Casing
Flooring	"C." White Pine Flooring	"C." White Pine Flooring	No. 2 White Pine Mouldings D. and M.
Blocking	No. 1 White Pine Thick Common Lumber	No. 1 White Pine Thick Common Lumber	No. 2 White Pine Dressing—Thick and Inch No. 2 Barn White Pine Common Lumber

FOURTH ANNUAL WHITE PINE ARCHITECTURAL COMPETITION

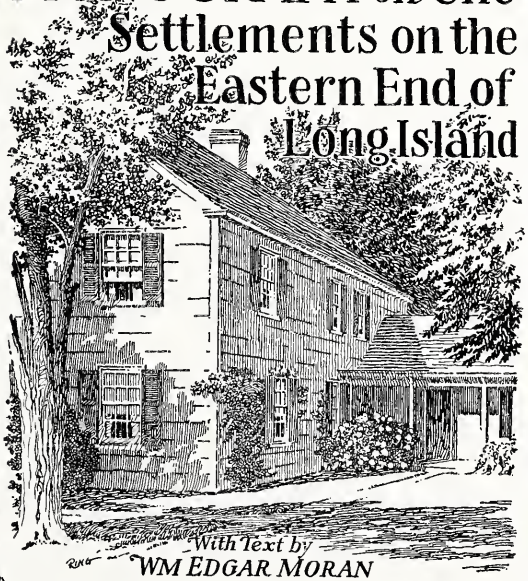
A Community House, the program for which will be published in the April issue of the Monograph Series, is the subject that has been chosen for the 1919 Competition. A Community House, as its name implies, is the common center and meeting place for the community, containing facilities and equipment for recreation, study and possibly for community agencies. The suggestion has been made that we should construct "Liberty Buildings" as memorials to our soldiers, rather than spend the money for monuments of no usefulness and of questionable artistic merit. In the symbolism of its name, there would be an appeal to the finest idealism of the community, while the building itself would afford the physical plant for the solution of the problems of the "days of adjustment to new conditions."

Subjects of Previous Numbers of

THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS

Vol. I, No. 1.	Colonial Cottages	Joseph Everett Chandler
Vol. I, No. 2.	New England Colonial Houses	Frank Chouteau Brown
Vol. I, No. 3.	Farm Houses of New Netherlands . . .	Aymar Embury II
Vol. II, No. 1.	Houses of the Middle and Southern Colonies	Frank E. Wallis
Vol. II, No. 2.	Domestic Architecture in Massachusetts . .	Julian Buckly
Vol. II, No. 3.	Early Houses of the Connecticut River Valley	Richard B. Derby
Vol. II, No. 4.	A Suburban House and Garage	Report of Jury of Award
Vol. II, No. 5.	Old Woodbury and Adjacent Domestic Architecture in Connecticut	Wesley S. Bessell
Vol. II, No. 6.	Colonial Architecture of the Eastern Shore of Maryland	Charles A. Ziegler
Vol. III, No. 1.	Three-Story Houses of New England . . .	Frank Chouteau Brown
Vol. III, No. 2.	Early Wooden Architecture of Andover, Massachusetts	Addison B. Le Boutillier
Vol. III, No. 3.	Old Houses of Newburyport, Massachusetts	Richard Arnold Fisher
Vol. III, No. 4.	A White Pine House to Cost $12,500.00 . .	Report of Jury of Award
Vol. III, No. 5.	The Bristol Renaissance	Joy Wheeler Dow
Vol. III, No. 6.	The Early Dwellings of Nantucket . . .	J. A. Schweinfurth
Vol. IV, No. 1.	Marblehead	William Truman Aldrich
Vol. IV, No. 2.	Some Old Houses on the Southern Coast of Maine	C. Howard Walker
Vol. IV, No. 3.	Providence and Its Colonial Houses . . .	Norman M. Isham
Vol. IV, No. 4.	House for the Vacation Season	Report of Jury of Award
Vol. IV, No. 5.	Early Wood Built Houses of Central New York	Carl C. Tallman
Vol. IV, No. 6.	Colonial Architecture in Vermont . . .	George S. Chappell

An Architectural MONOGRAPH on The Settlements on the Eastern End of Long Island



With Text by
WM EDGAR MORAN

Prepared for Publication by
Russell F. Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1919

THE WEBB HOUSE, EAST MARION, LONG ISLAND. Detail of Doorway.
Built *circa* 1790.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS
A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. V APRIL, 1919 No. 2

SETTLEMENTS ON THE EASTERN END OF LONG ISLAND

By WM. EDGAR MORAN

The Colonial houses of Long Island have been a source of interest and study to Mr. Moran, who, though a native of New York City, each summer has spent his outings in photographing and measuring these simple buildings. After having studied at Columbia and worked in the offices of McKim, Mead & White and of York & Sawyer, Mr. Moran is practising architecture in New York.—EDITOR'S NOTE.

PHOTOGRAPHS BY KENNETH CLARK

LONG ISLAND, first outlined by Adrien Block in 1614, stretches out like a long finger between the Sound and the Ocean. Throughout its length it is practically level, except for a small area of rolling hills on the Sound side. The Island is peculiar in that, whereas the north and south sides are fertile, the centre is an almost barren waste covered with scrub oak; only here and there is the land under cultivation.

The settlement of Long Island was divided between the Dutch and the English. The Dutch came from Manhattan and made their first settlements in 1635. The first deed on record is from Governor Wouter van Twiller, and is dated 1636. The English came from Connecticut and the New Haven colonies and planted their settlements on the eastern end of the Island.

The first English settlement was at Southold in September, 1640; then came Southampton in 1641; and Easthampton, then called Maidstone, in 1649. The colonists soon spread out from these centres and in a short while there was a line of little villages, much as they exist to-day, along the coast and the shores of Peconic Bay and Great South Bay. It is interesting to note that the English settlements, for protection from the Dutch, joined themselves to Connecticut—Southold in 1648 and Easthampton in 1657. It was not until 1664 that the Island was amalgamated with New York.

The architecture of the western end has been covered in the third number of *The White Pine Series,* and will not be touched upon in this article. Nor will that of the north side, which will be reserved for a later issue.

The earliest houses of which any trace remains to-day are usually of the pitched roof, shingle-sided type, with their various lean-tos and wings, as exemplified by the Mulford and Payne houses at Easthampton and the Mackay house at Southampton, the first dating from around 1660 and the latter from 1700.

The plan of most of the examples is of the straightforward central hall type, with rooms right and left, though there are numerous houses with a side hall, as the front of the house was often devoted to the "best parlor."

Building was almost entirely of wood, with brick chimneys, as stone in most parts of the Island is notably lacking, and the architectural design is correspondingly simple and direct. In almost every example it will be found that the cornice and main entrance comprise the entire architectural embellishment, though now and then a naïve assemblage of roofs, lean-tos and wings lends some semblance of formality to the design. In the neo-classic examples, pilasters, either on the corners, taking the place of the serviceable corner-board, or even distributed across the front, give a greater feeling of architecture to the building, despite the simplicity of the fenestration. The buildings are usually painted white, even the chimneys receiving their

HOUSE AT ORIENT, LONG ISLAND.

THE MULFORD HOUSE, EASTHAMPTON, LONG ISLAND.
Built *circa* 1660.

coats, a feature that might well be copied on all white houses. The chimney-caps are, either by nature or by art, all provided with black tops.

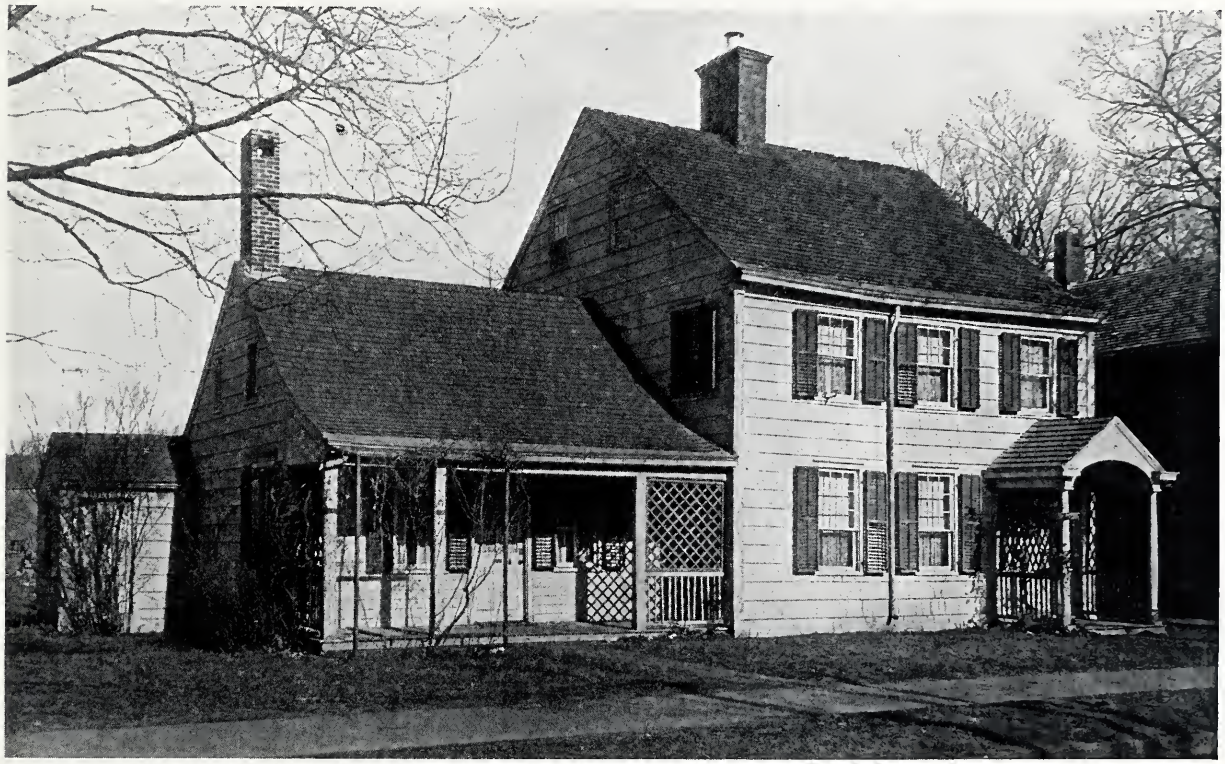
The materials, as a rule, were oak for framing and White Pine for exterior finish. The construction methods are similar to those in vogue in Connecticut during the same period: oak corner posts and intermediates, sheathed or stripped and covered with hand split shingles, put on with home forged nails. In some cases the fronts were shingles and the gables siding.

The unstudied relation of openings to wall-surface and story heights of most of these simple houses seems to make them perfect examples of wooden design. The great simplicity which is their main feature, combined with a naïveté in design, adds to their charm. In no case do we find very grand houses, even the neo-classic examples being human in scale, and it is their utilization as "partis" which is the chief architectural characteristic, giving value to these houses in a work of this kind.

The three little houses on Main Street in Patchogue, the Roe, the Burt and the Robinson houses, are all very much alike in design, the example here shown, the Roe house, having the most interesting doorway, and each having a pleasing side porch covering the extension.

The Livingstone Farm, at Bellport, now the Osborne house, was built about 1802. It possesses unusual detail in cornice, entrance and second story window trim. It is one of the side-entrance plan houses. The Mott house, formerly the Osborne, also at Bellport, retains the original central feature, and, although additions have been made from time to time which have injured the design as a whole, it retains exceptionally interesting detail in porch and railing.

Southampton, one of the earliest settlements, has retained unchanged but few of its old houses; the Mackay house, 1700, being about the oldest. Between Southampton and Watermill is the White house, built in 1849, which shows a development in design and detail of a most interesting character.



THE ROE HOUSE, PATCHOGUE, LONG ISLAND.

Watermill, settled in 1642, has two very good examples, one painted and the other unpainted, both built about 1800. The Thomas Halsey house would be a well-nigh perfect example of the farm-house, were it not for the bay; and the Anna Halsey house, which until quite recently was so surrounded by man-high box as to be almost hidden, has an interesting and very unusual door treatment.

An engaging feature of this country is the presence of windmills, examples of which may be found from Southampton to Easthampton,

(*Text continued on page 10.*)

HOUSE AT CUTCHOGUE, LONG ISLAND.

HOUSE AT EAST MARION, LONG ISLAND.

HOUSE NEAR PATCHOGUE, LONG ISLAND.

HOUSE AT LAUREL, LONG ISLAND.

THE ANNA HALSEY HOUSE, WATERMILL, LONG ISLAND.

Built *circa* 1800.

THE JOHN HOWARD PAYNE HOUSE, EASTHAMPTON, LONG ISLAND.

Built *circa* 1660.

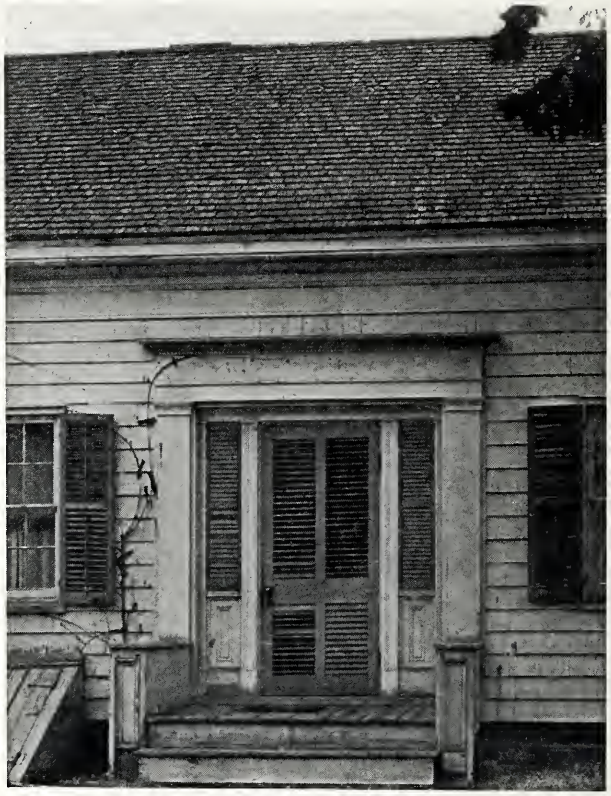
and which are of a similar type of construction to the houses, though entirely utilitarian in character.

A perfect quarry of post-colonial remains is to be found on the narrow strip of land lying between the Sound and Peconic Bay, forming the towns of East Marion and Orient, originally Oysterponds. This country was settled in 1649, and the old records tell of houses built in the seventeenth and eighteenth centuries, but no traces of these houses remain to-day to identify them, unless, perhaps, they have been transformed into barns. The supposition is that, with the exception of the Webb house, they have all disappeared. The remaining houses are mostly of the story and a half type, with side or central

Detail of Cornice.
HOUSE AT EAST MARION, LONG ISLAND.

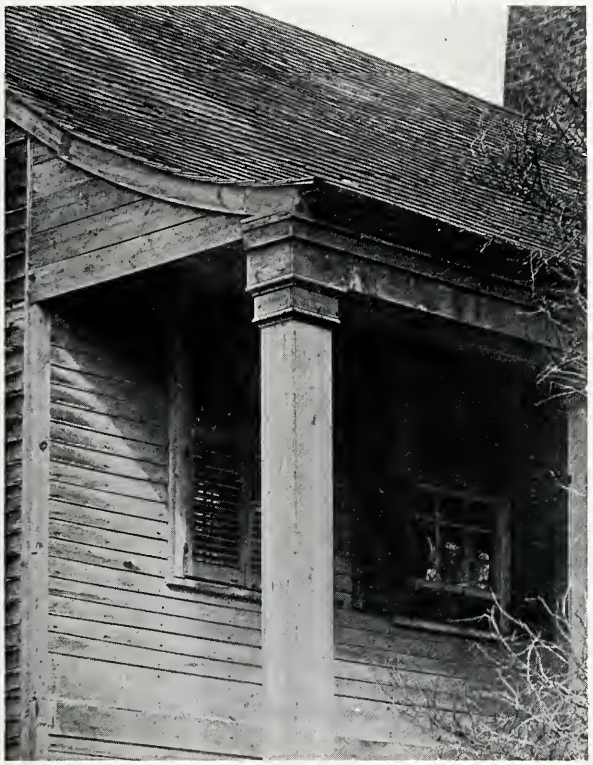
entrances, and they are so simple that one wonders at the care that must have been spent over the front doors. One little house, here shown, has a perfect miracle of a cornice, delicately fluted, with symmetrically spaced fluted bands, simulating triglyphs, and a cornice termination as unusual as it is ingenious. The Webb house, about 1790, is one of the best precedents for the two story type on the Island. Originally there was a gallery at the second floor level, as shown by the band, and the doorway giving out on this balcony has been replaced, patently, by a window. The entrance doorway has most interesting details, the door being made up of moulded battens, put in on the diagonal, like a barn door. Also, the cap and cornice merit attention, as do the shutters, which open only in the lower half, as the upper sash was fixed.

At Easthampton we have the Mulford house and the home of John Howard Payne, the author of "Home, Sweet Home." These houses, the Mulford and the Payne, built about 1660, are practically duplicates. They are shingled and



Detail of Doorway.
HOUSE AT EAST MARION, LONG ISLAND.

Doorway Detail.
HOUSE AT EAST MARION, LONG ISLAND.

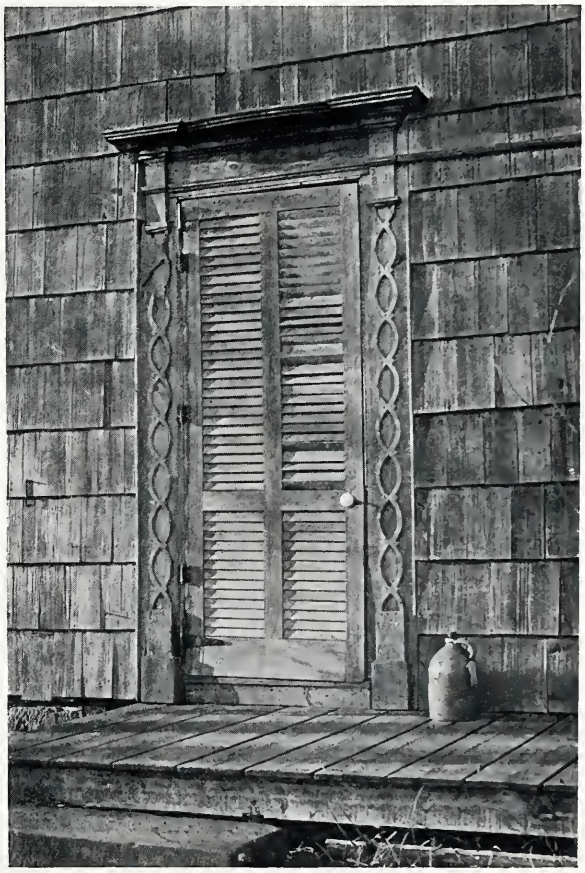


Detail of Porch.
THE WEBB HOUSE, EAST MARION, LONG ISLAND.

Detail of Doorway.
HOUSE AT EAST MARION, LONG ISLAND.

have low eaves and the cornices are plaster coves. The Payne house is excellently preserved and is a museum of interest. The interiors have panellings which must have been made by a ship's carpenter, so quaintly and delicately are they framed together.

The road from Greenport to Riverhead passes through the towns of Southold, New Suffolk, Cutchogue, Acquebogue and Laurel, all of which have numerous examples of delightful doorways.



Doorway Detail.
THE ANNA HALSEY HOUSE, WATERMILL, LONG ISLAND.

At Southold, in addition, we find three examples of houses with dormers, a most unusual feature, for practically all the other houses on the eastern end of Long Island have unbroken roofs.

These little wood-built houses display a certain charm and picturesque quality that are not always found in Colonial work of greater pretension. Used as inspiration for modern work of modest character, they are of particular value in enabling the designer to make direct application of their scheme of composition without fear of losing that indefinable individuality which so frequently happens when the larger houses are reduced in scale.

THE THOMAS HALSEY HOUSE, WATERMILL, LONG ISLAND.
Built *circa* 1800.

THE MACKAY HOUSE, SOUTHAMPTON, LONG ISLAND.

c1700

THE OSBORNE (MOTT) HOUSE, BELLPORT, LONG ISLAND.

THE WHITE HOUSE, NEAR WATERMILL, LONG ISLAND.

THE WEBB HOUSE, EAST MARION, LONG ISLAND.

Built *circa* 1790.

The White Pine Monograph Series

FOURTH ANNUAL ARCHITECTURAL COMPETITION

PROGRAMME FOR A COMMUNITY CENTER BUILDING

(With Civic Center Group Plan)

OUTSIDE FINISH TO BE OF WHITE PINE

PRIZES AND MENTIONS	
Design placed first will receive	$750
Design placed second will receive	$400
Design placed third will receive	$250
Design placed fourth will receive	$100
Six Mentions	

JURY OF AWARD	
Walter H. Kilham	Boston
H. Van Buren Magonigle	New York
John Lawrence Mauran	Saint Louis
Dwight H. Perkins	Chicago
Waddy B. Wood	Washington

Architects and Architectural Draughtsmen are cordially invited to compete
Competition closes at 5 p.m., Monday, May 12, 1919
Judgment, May 23 and 24, 1919

WONDERFUL opportunities for the advancement of community organization come with the grave problems of reconstruction. The idea of the Community Center promises to be the vehicle for the realization of our broadest hopes in that direction. The Community House becomes at once the focal point of the Community Center. As a common center and meeting-place for community movement it multiplies and increases the points of contact between the various classes which go to make up a community. The building is open to all, and contains facilities and equipment for recreation and study. It is dedicated to community fellowship and unity, so greatly advanced by the Great War. Every non-sectarian and non-partisan movement to promote community progress, welfare and happiness will find sanctuary within its doors. As the headquarters of all factions and classes, it automatically becomes the common meeting ground and furnishes a multitude of points of contact.

The broad general purpose of the Community House is "to serve those interests which all have in common."

PROBLEM: The design is for a Community Center Building and a Civic Center Group Plan for a town with a present population of about 5000 and the probability of steady growth. The town is situated on the shore of a river which flows from east to west. 2000 feet back from and parallel to the shore line the interurban trolley and the steam railroads are located on contiguous rights-of-way. The Civic Center shall extend from the railroads to the shore line, and shall be of a width determined by the competitor. The town selected is "somewhere" in New England. The Civic Center is created by the demolition of old buildings not especially valuable, but the remaining structures surrounding the public areas are of painted White Pine, in the character so well developed in that part of our country. Large elm trees predominate. The land slopes gradually down from the railroads to the water level, a descent of about 50 feet in 2000 feet.

THE COMMUNITY CENTER BUILDING shall contain: A town council chamber, offices for the town officials, and a room for permanent voting booths; an assembly hall to seat 700 persons, equipped with a stage and a motion picture machine. The floor of this room shall be flat to permit dancing and social gatherings. Refreshment facilities shall be provided in connection with the assembly hall. Club rooms for women, which shall include two committee rooms, suitable for small lecture or study purposes. Club room for girls. Club rooms for men, which shall include a forum for the discussion of items of community interest. Club room for boys. A general living-room, provided with tables for current periodicals, desks for writing, etc. A gymnasium and bowling alleys, with accessories; a natatorium with accessories. There shall be a large memorial vestibule or hall to preserve the records and to commemorate the deeds of the local men who served in the Great War.

A GROUP PLAN is required upon which shall be shown the following: Depots for passengers and for freights; an open market; buildings for stores and offices; a high school; three churches; a public library; an art museum and the COMMUNITY CENTER BUILDING—the principal feature of this Competition—a municipal power,

heat, light and laundry building; a public space for out-of-door meetings, speaking, band concerts and pageantry; an athletic and public recreation field; automobile parking spaces; and a boat landing.

Not all details are herein listed, particularly in the group plan. The Competitor is expected to state his conception of what a Community Center Group should be.

The architectural style of the Community Building is left to the discretion of the contestant. The outside finish is to be of White Pine—by outside finish is meant: siding and corner boards; window sash, frames and casings; outside doors, door frames and casings; outside blinds; all exposed porch and balcony lumber; cornice boards, brackets, ornaments and mouldings; etc., *not* including shingles.

The size and the cost of the building, the equipment which it will contain and the service which it will perform should be appropriate to the local needs. A sum equivalent to $15.00 per capita has been raised for the building, and it is expected that some special features of the building may be provided for by individual gifts as memorials to men who have lost their lives in the War.

IT IS REQUIRED TO SHOW: A pen and ink perspective of the COMMUNITY CENTER BUILDING at ¼ inch scale, clearly indicating the character of exterior finish. Floor plans at ⅛ inch scale, blacked in solid with the name and size of each room in good-sized lettering. Two elevations at ⅛ inch scale. A cross section at ⅛ inch scale. A Plot Plan at 100 feet to the inch, showing the placement of the buildings making up the Civic Center Group. Detail drawings at ¾ inch scale of special features of the Community House. Profiles of the exterior details at 3 inch scale in sufficient number to present the subject adequately and attractively. Graphic scales must be shown in all cases. The employment of a professional renderer by a contestant is prohibited unless the renderer is associated as a co-author of the design.

JUDGMENT: The Jury of Award will consider the architectural merit of the design of the Community Center Building and the ingenuity shown in the development of the plans to perform the service in the selected locality; the fitness of the design to express a wood-built structure; the skill shown in the development of the Civic Center Group.

Excellence of rendering of the perspective, while desirable, will not have undue weight with the Jury, in comparison with their estimate of the contestant's real ability if otherwise shown.

The Jury positively will not consider designs which do not conform in all respects to the conditions of the Competition.

PRESENTATION: Drawings are to be shown on two sheets only. Each sheet is to be exactly 26 × 34½ inches. Plain border lines are to be drawn so that the space inside them will be exactly 25 × 33½ inches. Whatman or similar *white* paper is to be used. Bristol board or thin paper is prohibited, and no drawings are to be presented mounted. All drawings must be made in BLACK ink. *Diluted black ink is particularly prohibited.* Color or wash on the drawings will not be permitted. All detail drawings are to be shown on one sheet. It is especially required that the perspective be accurately plotted. There is to be printed on the drawings as space may permit: "DESIGN FOR A COMMUNITY CENTER BUILDING." The drawings are to be signed by a *nom de plume* or device.

DELIVERY OF DRAWINGS: The drawings are to be rolled in a strong tube, not less than 3 inches in diameter, or enclosed between stiff corrugated boards, securely wrapped and sent to RUSSELL F. WHITEHEAD, EDITOR, 132 MADISON AVENUE, NEW YORK, N. Y., to reach him on or before Monday, May 12, 1919. Drawings delivered to Post Offices or Express Companies in time to reach the destination and to be delivered within the hour set for final receipt will be accepted if delayed by no fault of the competitor. Enclosed with the drawings is to be a sealed envelope, bearing on the outside the chosen *nom de plume*, and on the inside the true name and address of the contestant. Drawings sent by mail must be at the first-class postage rate as required by the Postal Regulations.

Drawings submitted in this Competition are at owner's risk from the time they are sent until returned, although reasonable care will be exercised in their handling and keeping.

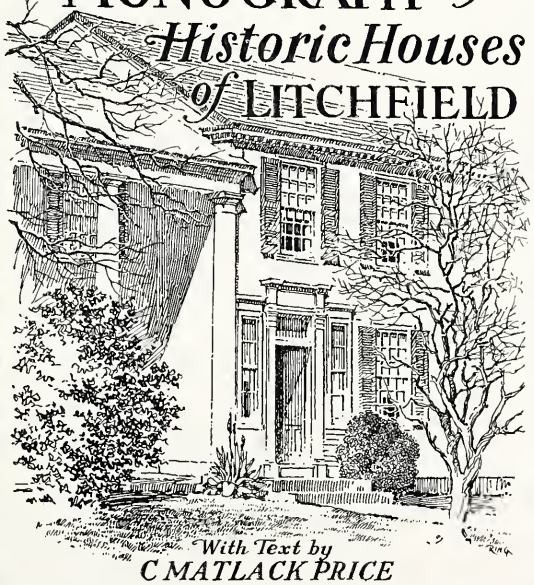
THE PRIZE DESIGNS are to become the property of *The White Pine Series of Architectural Monographs*, and the right is reserved by this publication to publish or exhibit any or all of the other drawings.

PUBLICATION OF DESIGNS: The Prize and Mention drawings will be published in the August, 1919, number of the Monograph Series; a copy of this issue will be sent to each competitor.

Where drawings are published or exhibited, the contestant's full name and address will be given and all inquiries regarding his work will be forwarded to him.

RETURN OF DRAWINGS: The authors of non-premiated designs will have their drawings returned, postage prepaid, direct from the Editor's office.

An Architectural MONOGRAPH on Historic Houses of LITCHFIELD



With Text by
C MATLACK PRICE

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1919

THE SHELDON HOUSE, LITCHFIELD, CONNECTICUT. **Built in 1760.**
Detail of Entrance and Front Façade.

An interesting minor detail is seen in the device of relating the central projection to the main walls by carrying the entablature of the colonnade over the first story window-heads.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. V JUNE, 1919 No. 3

HISTORIC HOUSES OF LITCHFIELD

By C. MATLACK PRICE

Mr. Price, at one time editor of "The Architectural Record," and author of "The Practical Book of Architecture," has been known for some years as an able and discerning critic of architecture.—EDITOR'S NOTE.

PHOTOGRAPHS BY KENNETH CLARK

THE poets have said it, and it is true, eternally true—the hill-man turns ever to his hills, and the mariner ever to his seas. And it is with the same instinct that a New Englander turns ever to New England, and finds it as dearly familiar, as much a place of old and known abode as it is essentially different from any other part of the United States.

This one feels with a peculiar intensity on coming back to New England, after some years away. Gray stone walls, old orchards, spreading elms—and always the good, quiet, unpretending houses of other years. The stranger says that New England is austere, even forbidding; but to the New Englander it is ever gentle, ever welcoming. Gray skies, the soft mantle of sea fogs near the coast, the simple oldness and the spirit of quiet and sincere times, these blend themselves, in some way, into a thing that is the spirit of New England.

A typical New England village, founded before the Revolutionary War, and reaching the zenith of its development in 1830 or thereabout, is like no other place in the world. It is a reflection, in contemporary terms, of the lives and ideals of the people who built it; and because of this fact it possesses, in its very essence, qualities of simplicity and sincerity which, to-day, we find difficult immediately to comprehend or appraise.

There are many such villages scattered through the New England States, from Connecticut to Maine, and many smaller villages, remote from the railroads, sleep beneath their overarching elms, "the world forgetting, by the world forgot."

Although Connecticut is the southernmost of the New England States, its atmosphere is distinctly that of New England, seeming to borrow nothing from adjacent New York State. And so long (even though undefinable in exact terms) is this "atmosphere" of New England that there is much in common between the seaport towns and the inland towns.

True, the seaport towns have incomparable vistas of blue harbors, and the masts of ships seen at the ends of narrow streets, between silver-gray or white-clapboarded houses; yet the same charm, the same spirit that is *only* New England, pervades the old inland villages. Perhaps they are like two tunes composed with the same melody, or two pictures painted with the same range of colors—variations of the same theme.

Among the older inland towns of New England, specifically of Connecticut, one of the most interesting is Litchfield, founded in 1721. The village, as it appeared at the beginning of the next century, would have seemed, to the founders, a splendidly sophisticated place, an eminently satisfying crowning of their first rude endeavors. To realize clearly just what the Litchfield we see to-day actually means, its pleasant, spacious houses, its serene dignity must be set before a background of the epic simplicity and ruggedness of its pioneer beginnings. And so, a few paragraphs of history, of what is really the epic history of many a similar settlement in New England.

As early as 1715, one John Marsh, a citizen of Hartford, was sent to explore the "Western Lands," as they were called, and he set forth,

with a horse and a flint-lock musket, through the trails of trappers and hunters. Thus the spot that was to become Litchfield was found—a beautiful spot, with lakes and timber and good farm lands, and a deed of land was duly bought from the Indians for fifteen pounds. Three years later the land was partitioned into holdings for the charter settlers, fifty-five in number, under Deacon John Buel of Lebanon and John Marsh of Hartford, and in 1721 the village was definitely founded and named Litchfield. Possible error of a clerk is supposed to account for the letter "t," which is not used in the spelling of Lichfield, England, after which the Connecticut village was named.

The pioneers were agriculturists, and the first industries were the grist-mill, sawmill and blacksmith shop; the first tradesman, a clothier. The grist-mill, it seems, was distinctly a community institution, and while farmers waited for their bags of corn to be ground, they read notices of town meetings posted on the door of the mill, gossiped, traded, and indulged in theological discussions which, if not profound, were at least intense and heated.

For many years the safety of the little group of settlers depended upon scouts ever watchful of the movements of surrounding Indians, whose war-dance yells could be heard on the distant hills, while their signal fires gleamed on Mount Tom. In the midst of these perils, and undaunted by their daily hardships and primitive equipment, the founders of Litchfield gradually evolved the beginnings of the peaceful and comfortable village of later years. Their hardships, their toil, their achievements—these are so stimulating to the imagination that one is reluctant to turn the page.

THE GOVERNOR WOLCOTT HOUSE, SOUTH STREET, LITCHFIELD, CONNECTICUT.
Built in 1753.
The unusual moulding detail of the pediments over the first story windows is shown in a special illustration on page eleven.

The oldest house now standing in Litchfield is the Wolcott house, on South Street, built in 1753 by Oliver Wolcott, one of the signers of the Declaration of Independence, and sometime governor of the State. It was in this house that Mr. Wolcott entertained General Washington and Lafayette.

Architecturally, it represents one of the least pretentious as well as one of the most typical examples of the early New England dwelling. The inland towns and villages of New England being, for the most part, less prosperous than

THE TALLMADGE HOUSE, LITCHFIELD, CONNECTICUT. Built in 1775 by Thomas Sheldon.

THE REEVE-WOODRUFF HOUSE, LITCHFIELD, CONNECTICUT.
Built in 1773.

THE SEYMOUR HOUSE, LITCHFIELD, CONNECTICUT.
(Now St. Michael's Rectory.)

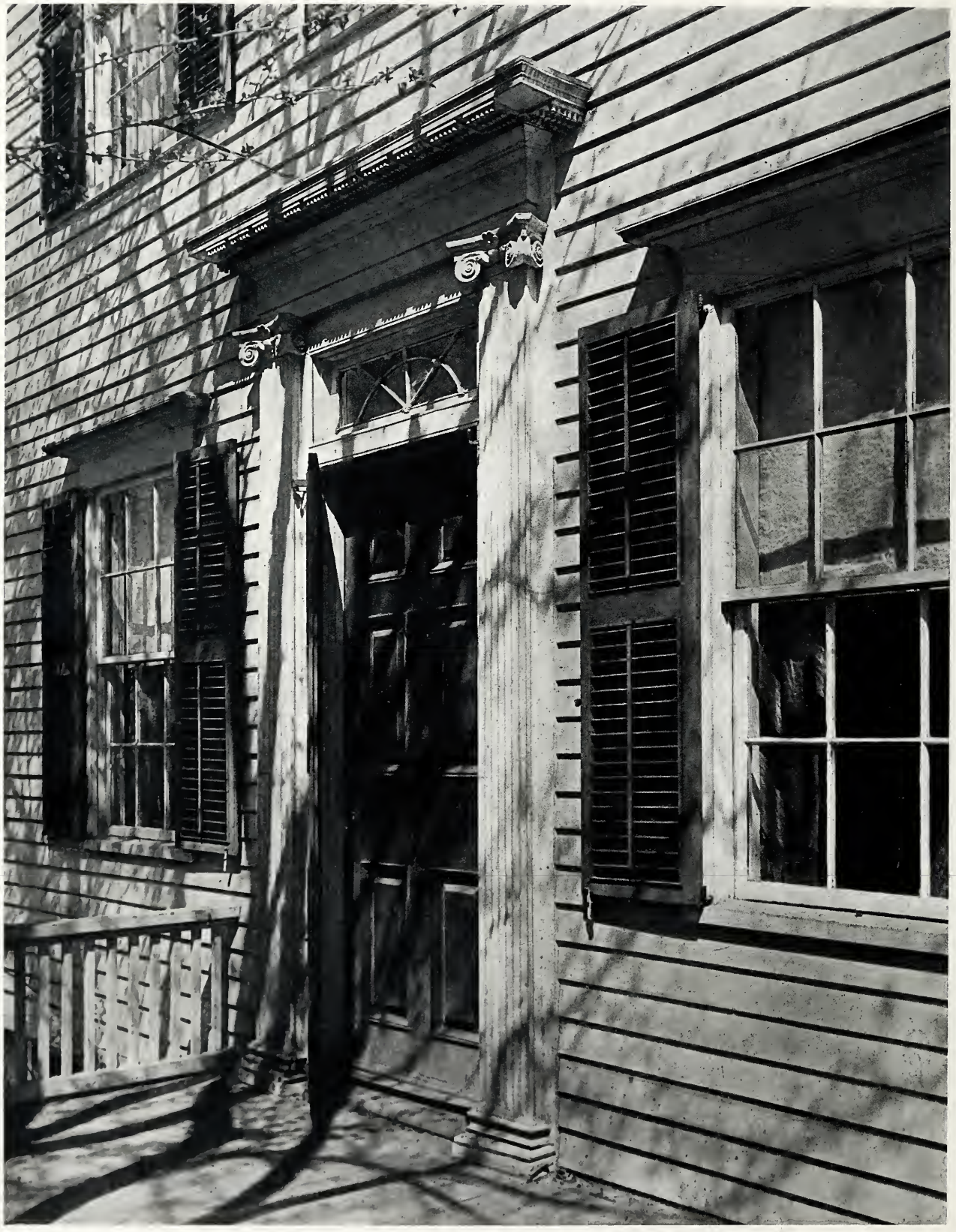
AN OLD STORE BUILDING, LITCHFIELD, CONNECTICUT. Built in 1781.

Originally located on North Street.

The bowed "show windows" with the long hood above suggest distinct possibilities for adaptation.

the seaport towns, less elaboration in architectural detail is found. Not only were the traders and ship-owners of such towns as Salem and Newport more well-to-do than the struggling settlers who depended upon the land for their livelihood, but in the seaport towns there was available far more talent among artisans. This talent is particularly apparent in such coast towns as Nantucket and the towns on the coast of Maine, as shown in previous issues of the MONOGRAPH SERIES. Most of the beautiful and often intricate carving and moulding of the old doorways of these towns was the work of skilled

(*Text continued on page eleven*)



THE HUBBARD HOUSE, LITCHFIELD, CONNECTICUT. Built in 1833.
Detail of South Doorway.

THE BUTLER HOUSE, LITCHFIELD, CONNECTICUT. Built in 1792.
Detail of Doorway on Corner of North and East Streets.

THE BUTLER HOUSE, LITCHFIELD, CONNECTICUT. Built in 1792.

THE PHELPS HOUSE, LITCHFIELD, CONNECTICUT.
The oldest house on East Street, built in 1782.

carpenters and carvers, who were enabled, during inclement weather, to spend months of labor upon the embellishment of the better houses.

Fortunately for those of us who would study and admire their craftsmanship, the vigor and often the unstudied genius of their designs, the wood preëminently used by early American builders was seasoned white pine. This wood, often unprotected for years from the hard New England winters, has survived unimpaired. Whether or not they gave thought to its long endurance, it is certain that those early artisans used white pine because of its ready response to the tool, and its adaptability for delicate and elaborate mouldings.

An interesting and unusual moulding detail is seen in the pediments of the first floor windows of the Wolcott house—a mitered break which was a favorite device of early American woodworkers.

Opposite the Wolcott house, on South Street, stands the Reeve-Woodruff house, built in 1773 by Judge Tapping Reeve, who founded here in 1784 the first law school of the United States.

Entrance Detail.
THE GOVERNOR WOLCOTT HOUSE,
LITCHFIELD, CONNECTICUT.
Built in 1753.

First Story Window Detail.
THE GOVERNOR WOLCOTT HOUSE,
LITCHFIELD, CONNECTICUT.
Built in 1753.

Litchfield has also the distinction of having seen the foundation (and flourishing success) of the first "female seminary" or finishing school for the more advanced education of "young ladies."

A picture of the village of that time enlivens the imagination, and throws something of the glamour of romance over quaint, elm-shaded Litchfield:

"Imagine these now quiet streets, with red coaches rattling through them, with signs of importer, publisher, goldsmith, hatter, etc., hanging on the shops, with young men arriving on horseback to attend the Law School, and divide their attention between their studies of the law and studies of the pretty girls of the 'Female Academy.' Then there were some gay bloods from the South, so much at home in the town that they disported themselves in pink gingham frock-coats."

So said an eye-witness. Whether or not the pioneers would have quite approved of the sartorial dandiness of pink frock-coats we know not, but it is certain they would have been proud indeed of the distinction which the two

THE SEYMOUR HOMESTEAD, LITCHFIELD, CONNECTICUT.
Built in 1807.

THE W. H. SANFORD HOUSE, LITCHFIELD, CONNECTICUT.
Built by Dr. Alanson Abbey about 1832.

schools conferred upon Litchfield, making it unquestionably the intellectual and cultural center of the vicinity. Litchfield's paper, the *Monitor,* in 1798, speaks of the Public Library as having existed for some time, and prior to 1831 the "Litchfield Lyceum" conducted lectures, debates and weekly meetings. So, in making the wilderness to bloom, the old pioneers had not wrought in vain with the forces of nature and the malignity of surrounding hostile Indians.

The main streets of Litchfield, broad and elm-shaded, intersect at right angles, but the street names do not carry through the intersection. There are thus, as the arms of the cross, North Street, South Street, East Street and West Street. Along North Street are many of the most interesting of Litchfield's old houses, rich in that expression of very conservative and self-respecting domesticity that characterizes early New England dwellings of their type.

The house said to be the third oldest in the town was built in 1760 by Elisha Sheldon, whose son Samuel made it into the famous Sheldon Tavern or Inn. The central feature of this house, a very agreeably designed Palladian window, above four graceful columns flanking the door, is a distinctly architectural effort, and was repeated, with variation, in the Deming house, directly opposite, across North Street.

Although the old houses of Litchfield are largely of the same type, they show many interesting minor variations, and in many instances some one detail must immediately delight the discerning eye of the architect. Take, for example, the very ordinary and uninspiring structure of "Ye Old Curiosity Shoppe" (shown in the picture on page seven)—then discover the brilliant possibilities of adapting the quaint bowed windows with the long hood above them.

Entrance Detail.
THE W. H. SANFORD HOUSE, LITCHFIELD, CONNECTICUT.
Built about 1832.

To comment, however, upon the current uses which may be made of the details and devices of early American architectural design, is either to embark upon an extensive book, or to discount the intelligence of the architect. The message is rather one for the restless and ill-humored critic who bewails the fact that we have no "native architecture" in this country, and must perforce (or because of a fancied lack of architectural imagination and sanity) borrow European styles. The fact is, that if we borrow European styles, certainly we do so from choice, not from necessity, and certainly not because we lack a distinctive and very flexible national style of our own. In the range from the great Southern plantation manor down to the most diminutive Dutch Colonial farmhouse, there are houses to correspond with every status existing in either the Social Register or Dun's or Bradstreet's.

Perhaps there is an increasing general appreciation of the possibilities and variations to be found in the whole range of early American architecture. By an exact application of the word "Colonial," which is more often used very inexactly, there would exist no designation for the first architecture of the American nation, and all work subsequent to 1776 would either be wrongly named, or would exist without a name.

Entrance Detail.
THE SEYMOUR HOMESTEAD, LITCHFIELD, CONN.

For this reason, the term "Early American," while a little vague for exact definition, should be more generally used than the misapplied term "Colonial," for it embraces not only all pre-Revolutionary work, but also the whole range of American architecture from 1776, through the Classic Revival, which flourished from 1830 until about 1840, or a little later.

"Colonial," too, is inexact because it recognizes no distinction of locality. And certainly there are wide differences between the early buildings of New England and those of the Southern States, not to speak of the locally characteristic styles of Pennsylvania and those parts of New Jersey and New York States which were first settled by the Dutch.

Most important of all the aspects of early American architecture is the consideration of its general spirit, which seems to make itself felt irrespective of locality or of the specific type or style peculiar to a given locality. Yet this spirit is by no means easy to define, for it is made up of several fundamental traits which are nearly always apparent in our earlier buildings. Above all, early American builders built as well as they knew how, both in terms of design and of material. They did not attempt styles which they did not understand, and they used the most honest and enduring materials available.

Therefore, "style," or "type," did not in the least trouble the builders of Litchfield, and hence the beautiful, unconscious consistency of the place. They were not trying to be clever or ostentatious—they were trying simply to design and build decent, homelike abodes for themselves. As to their success in this—*si monumentum requiris*—there are the illustrations of this monograph, and there is Litchfield itself.

An ancient mile-stone, just outside the village, gives Litchfield as 102 miles from New York City, by the old King's Highway. Not far, yet we should be glad that old Litchfield is not readily accessible. Such places are easily, very easily spoiled by even a little ill-blended modernity. And they are among the most vital and significant of our national possessions—records and reminders of the lives of dignified aspiration and integrity that built this nation.

Let us reckon this one hundred and two miles from New York by stage-coach (leaving, let us say, Fraunces' Tavern), not by motor car, so that we may keep old Litchfield, serene and unspoiled as it was at the end of last century, in the realm of things "far away and long ago."

Front Door.
THE HUBBARD HOUSE, LITCHFIELD, CONN.

THE DEMING HOUSE, NORTH STREET, LITCHFIELD, CONNECTICUT. Built in 1793.

A HOUSE ON NORTH STREET, LITCHFIELD, CONNECTICUT.
Built in 1785.

THE SANFORD HOUSE, LITCHFIELD, CONNECTICUT.
Built in 1771.

An Architectural MONOGRAPH

on a

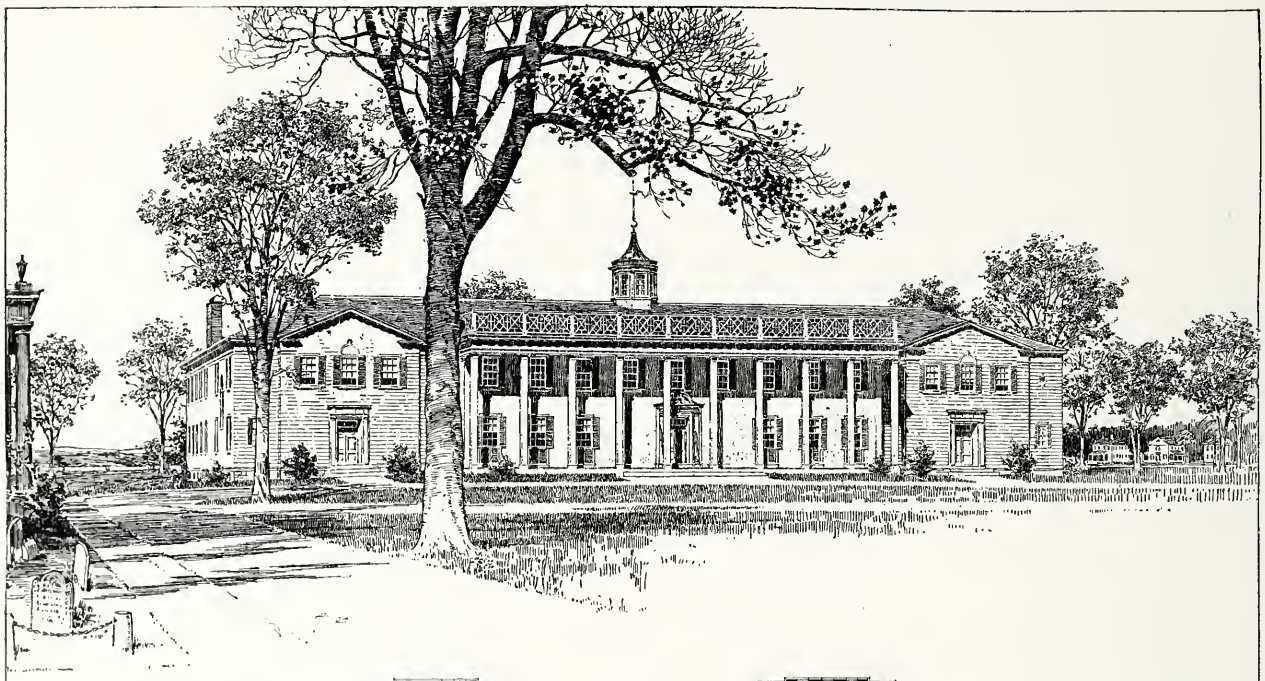
COMMUNITY CENTRE BUILDING

To be built of White Pine

Competitive Drawings

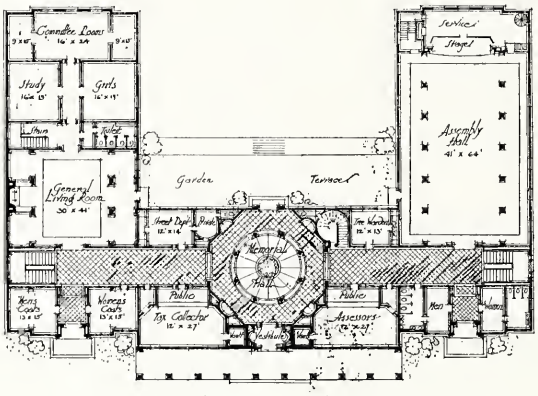
With report of the Jury of Architects
Walter H Kilham: Waddy B Wood
Dwight H Perkins: E J Russell
H Van Buren Magonigle

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1919

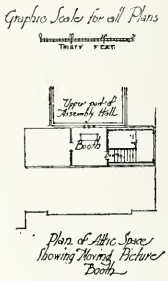


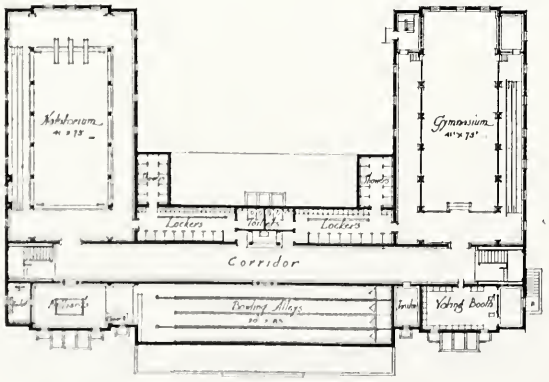
Design for a
COMMUNITY
CENTER
BUILDING

SUBMITTED BY

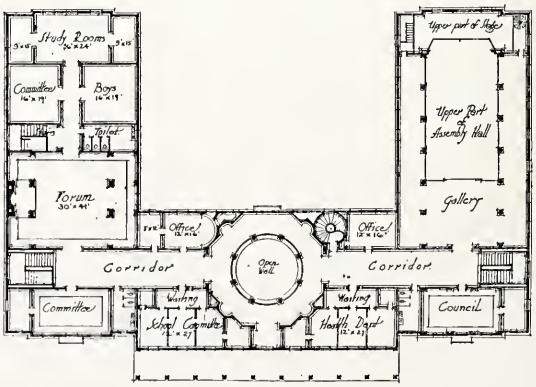


FIRST FLOOR PLAN





BASEMENT PLAN



SECOND FLOOR PLAN

FIRST PRIZE DESIGN

Submitted by Maurice Feather and Niels H. Larsen, Boston, Mass.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

VOL. V AUGUST, 1919 No. 4

A COMMUNITY CENTER BUILDING

REPORT OF THE JURY OF AWARD OF THE FOURTH ANNUAL WHITE PINE ARCHITECTURAL COMPETITION

Judged at the Biltmore, New York, N. Y., May 23 and 24, 1919

PROBLEM: The design is for a Community Center Building and a Civic Center Group Plan for a town with a present population of about 5,000 and the probability of steady growth. The town is situated on the shore of a river which flows from east to west. 2,000 feet back from and parallel to the shore line the interurban trolley and the steam railroads are located on contiguous rights-of-way. The Civic Center shall extend from the railroads to the shore line, and shall be of a width determined by the competitor. The town is "somewhere" in New England. The Civic Center is created by the demolition of old buildings not especially valuable, but the remaining structures surrounding the public areas are of painted White Pine, in the character so well developed in that part of our country. Large elm trees predominate. The land slopes gradually down from the railroads to the water level, a descent of about 50 feet in 2,000 feet.

THE COMMUNITY CENTER BUILDING shall contain: A town council chamber, offices for the town officials, and a room for permanent voting booths; an assembly hall to seat 700 persons, equipped with a stage and a motion picture machine. The floor of this room shall be flat to permit dancing and social gatherings. Refreshment facilities shall be provided in connection with the assembly hall. Club rooms for women, which shall include two committee rooms, suitable for small lecture or study purposes. Club room for girls. Club rooms for men, which shall include a forum for the discussion of items of community interest. Club room for boys. A general living-room, provided with tables for current periodicals, desks for writing, etc. A gymnasium and bowling alleys, with accessories; a natatorium with accessories. There shall be a large memorial vestibule or hall to preserve the records and to commemorate the deeds of the local men who served in the Great War.

A GROUP PLAN is required upon which shall be shown the following: Depots for passengers and for freights; an open market; buildings for stores and offices; a high school; three churches; a public library; an art museum and the COMMUNITY CENTER BUILDING—the principal feature of this Competition—a municipal power, heat, light and laundry building; a public space for out-of-door meetings, speaking, band concerts and pageantry; an athletic and public recreation field; automobile parking spaces; and a boat landing.

Not all details are herein listed, particularly in the group plan. The competitor is expected to state his conception of what a Community Center Group should be.

The architectural style of the Community Building is left to the discretion of the contestant. The outside finish is to be of White Pine. By outside finish is meant: siding and corner boards; window sash, frames and casings; outside doors, door frames and casings; outside blinds; all exposed porch and balcony lumber; cornice boards, brackets, ornaments and mouldings, etc., *not* including shingles.

The size and the cost of the building, the equipment which it will contain, and the service which it will perform should be appropriate to the local needs. A sum equivalent to $15.00 per capita has been raised for the building, and it is expected that some special features of the building may be provided for by individual gifts as memorials to men who have lost their lives in the War.

THE Jury of Award begs to report that they have carefully examined the sets of drawings submitted in the Fourth Annual Architectural Competition conducted by THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS, for a Community Center Building, with a Civic Center Group Plan, and unanimously awarded the prizes and mentions.

Before proceeding to a discussion of the premiated designs, we would offer certain general observations upon the character of the competition as a whole. The programme is admirable in its timeliness, in its broad view of the problem, in the clarity and brevity of its statements; the restrictions imposed upon the competitors are only such as insure equitable conditions and a broad and fair judgment. We feel some surprise, therefore, that there was not a more general participation, especially in view of the liberal prizes offered. If this be due to the fact that the required study of the group plan repelled or failed to interest a sufficient number of men, or that a majority of draftsmen would rather do something of a type with which they are familiar or for which they can readily find precedents to follow rather than to attack a problem which requires the exercise of original thought and of imagination, we would consider this a most unfortunate tendency. We are inclined to believe, from the general weakness shown by most of the group plans, either that the competitors failed to give this feature the importance that it is intended to have, and should have, under the programme, or that the study of a group plan of this nature did not interest them. If the young men who enter these

competitions will take the trouble to make a little research, they will find that the prize-winners in practically every competition of any sort which is held, including this, have given careful study to every aspect of their problems. One of the lessons to be learned in competitions is the development of good judgment in analysis and in an intelligent and interested weighing of the relative importance of the several elements of the problem, whether these be formally set forth in a competitive programme or stated orally by a client in one's private office. It may be fairly stated that, with a few notable exceptions, the group plans were very poor and showed no grasp either of the importance of subjects of this sort or of their study and treatment, and we recommend the study of group planning to the careful attention of most of these competitors. On the other hand, taken as a whole, the competitors have very generally, and with comparatively few exceptions, seized what we may term the atmosphere of the subject of the competition so far as the Community Center Building itself is concerned. They have nearly all grasped the essential fact that this building is to be the social focus of a little community of 5,000 people—in short, a village—and nearly all of them have given their buildings the character appropriate to a village. In writing the programme, it was intended to express the idea that the act of voting, one of the most important, even sacred duties of the citizen, should be elevated to the dignity of a ceremony or rite, and that the exercises of the suffrage should take place in a prominent space, such as a memorial room or a forum, not in a dark basement space, which many competitors seemed to think adequate for the purpose.

It is doubtless too much to expect that the group of young men represented by these competitors should at once grasp all the needs of such a building as this, particularly when the problem has in no sense yet become standardized. A few points, however, are evident to any student of the times. One is that women and men must be placed on a practical basis of equality as far as accommodations are concerned, and women must be given absolutely equal rights in and access to such main features as the gymnasium and swimming pool. Another concerns itself with the intensive study which must necessarily be given to the matter of economical administration of an actual building of this sort, which can be brought about only by compact planning and a room arrangement which allows supervision to be done by the least possible number of paid employees.

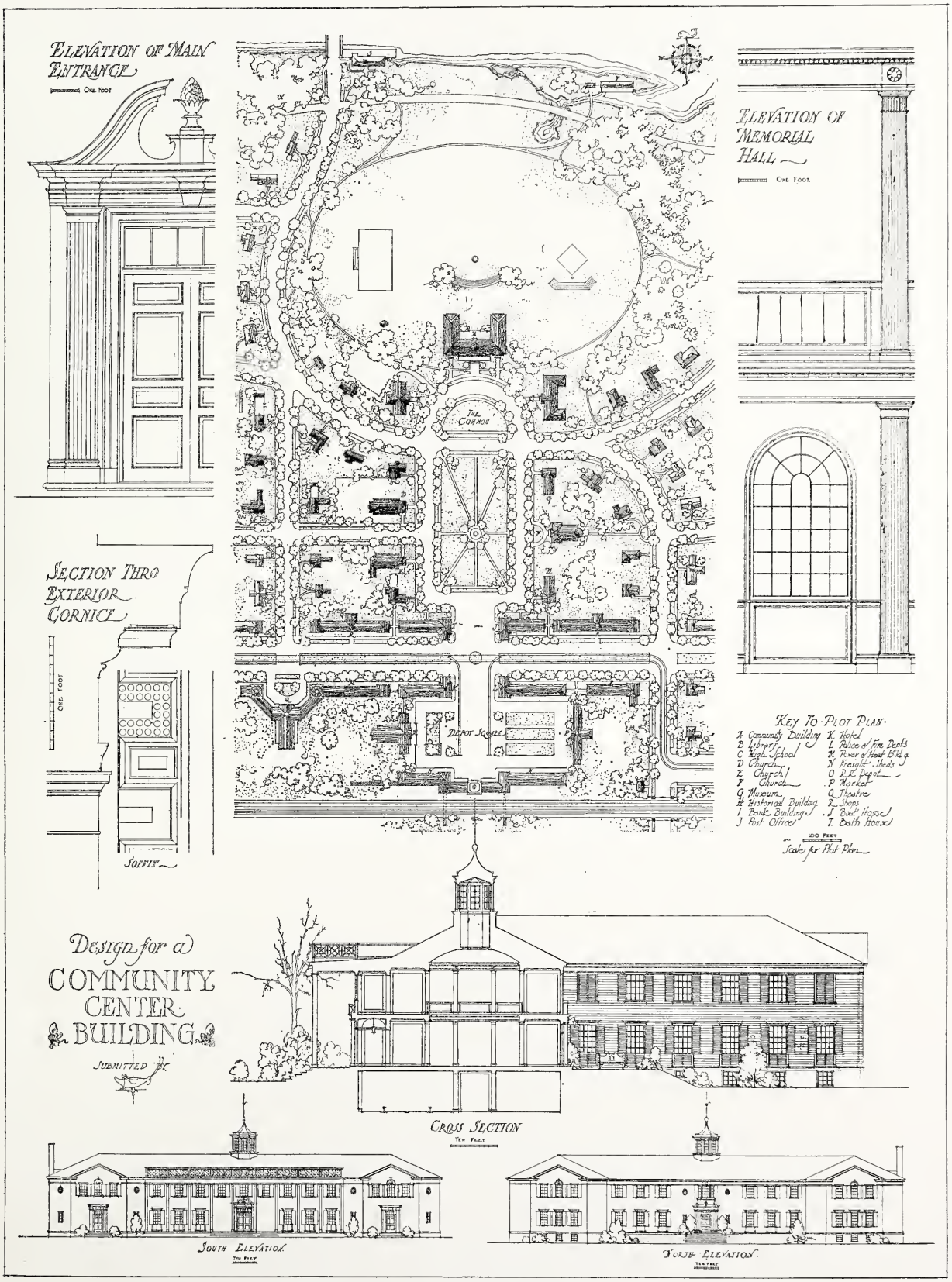
A study of the different schemes, however, is of interest in showing how the majority of minds would solve the problem. These schemes group themselves into three classes: (A) the T shape, consisting of a front building with a rear wing, perpendicular to it, containing generally the auditorium and possibly the gymnasium or pool underneath; (B) a plan with two separate wings for the larger units of the plan; and (C) all others.

Of the ten designs placed, seven followed with some variations the first scheme, two (of which one gained the first prize) the second, and one the third, a clear majority which seems to establish, as far as may be, the first scheme as a standard form of community house plan. Varying ideas as to sizes of gymnasiums, swimming pools, etc., will, in practice, inevitably modify this arrangement, for a building of this kind is one of the most "pernickety" with which architects have to deal; nevertheless, it is probably the most compact and easily administered plan which can be devised. The two-wing plan would require much more supervision and would meet the needs of a much larger town than one of 5,000 people. The third type of plan, which might be called the "hinge type," is on the whole rather difficult to plan and complicated to construct, so that its general use is not probable.

The studies of these types by bright and enthusiastic young men cannot fail to be of a real and timely usefulness to the profession.

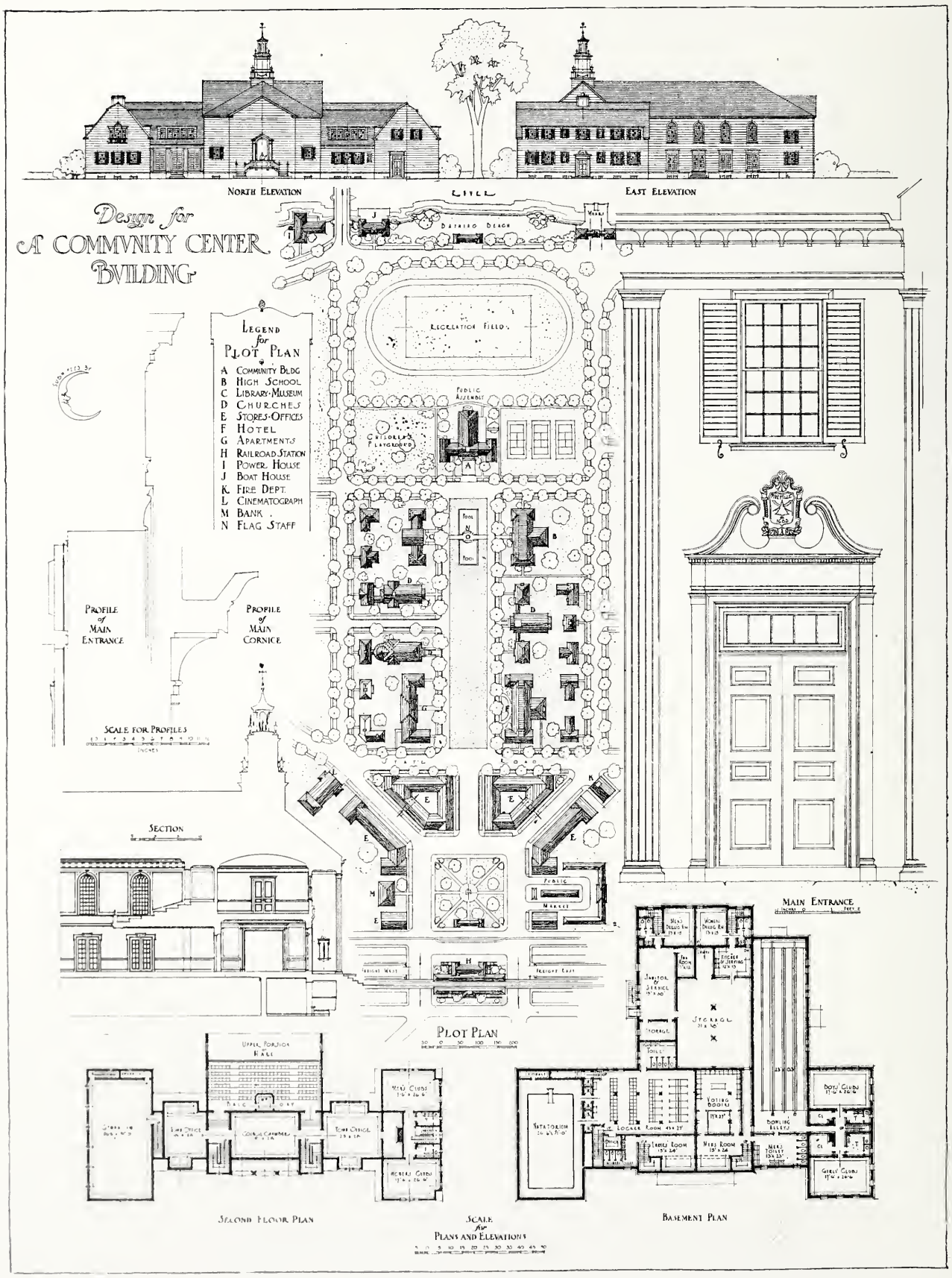
FIRST PRIZE DESIGN. We find the virtues of general grasp, character in mass and in detail, and the atmosphere of the problem preeminent in the drawing we have given the first prize. In the group plan the sense of scale is particularly fine. The authors have realized that they are planning the community center of a village, not a Champs Elysées nor a Mall fit for the City of Washington. It is orderly without being stiff, sufficiently formal in its principal features without frigidity. The position of the Community Center Building itself, standing as it does almost midway between the railway and the river, is admirable. The authors have known when to discard symmetry for balance, and they appreciate the value of curved lines in rural planning. The shops and markets are placed along a broad street running parallel with the railroad and thus do not intrude themselves upon the more important structures in the group plan. The scale of the space around which the principal buildings are grouped is so good and the common sense which it expresses so evident that we highly commend both; instead of using up all of the terrain for one tremendous

(Continued on page twenty-four)



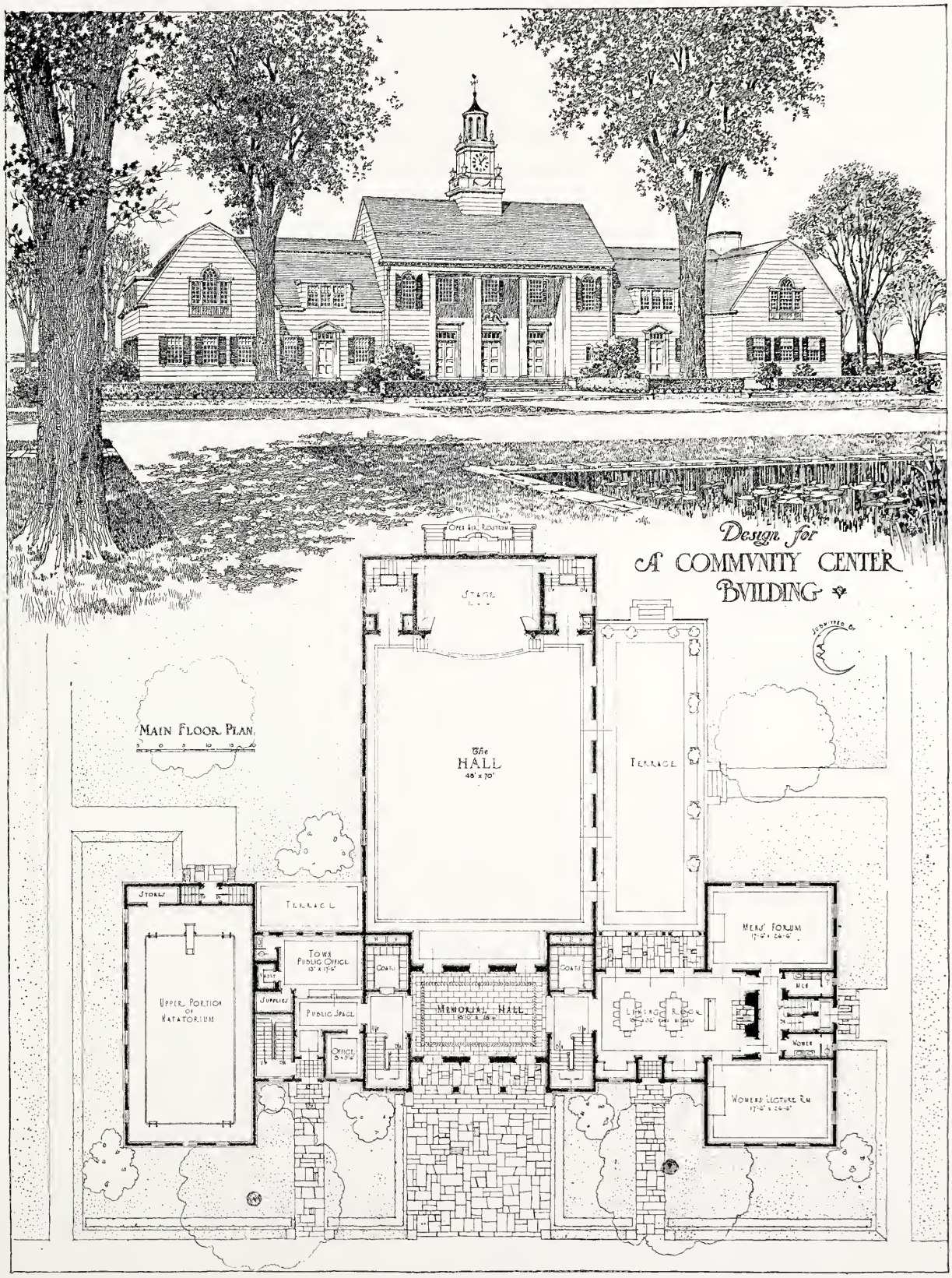
FIRST PRIZE DESIGN, Detail Sheet

Submitted by Maurice Feather and Niels H. Larsen, Boston, Mass.



SECOND PRIZE DESIGN, Detail Sheet

Submitted by Wm. J. Mooney, Jamaica Plain, Mass.



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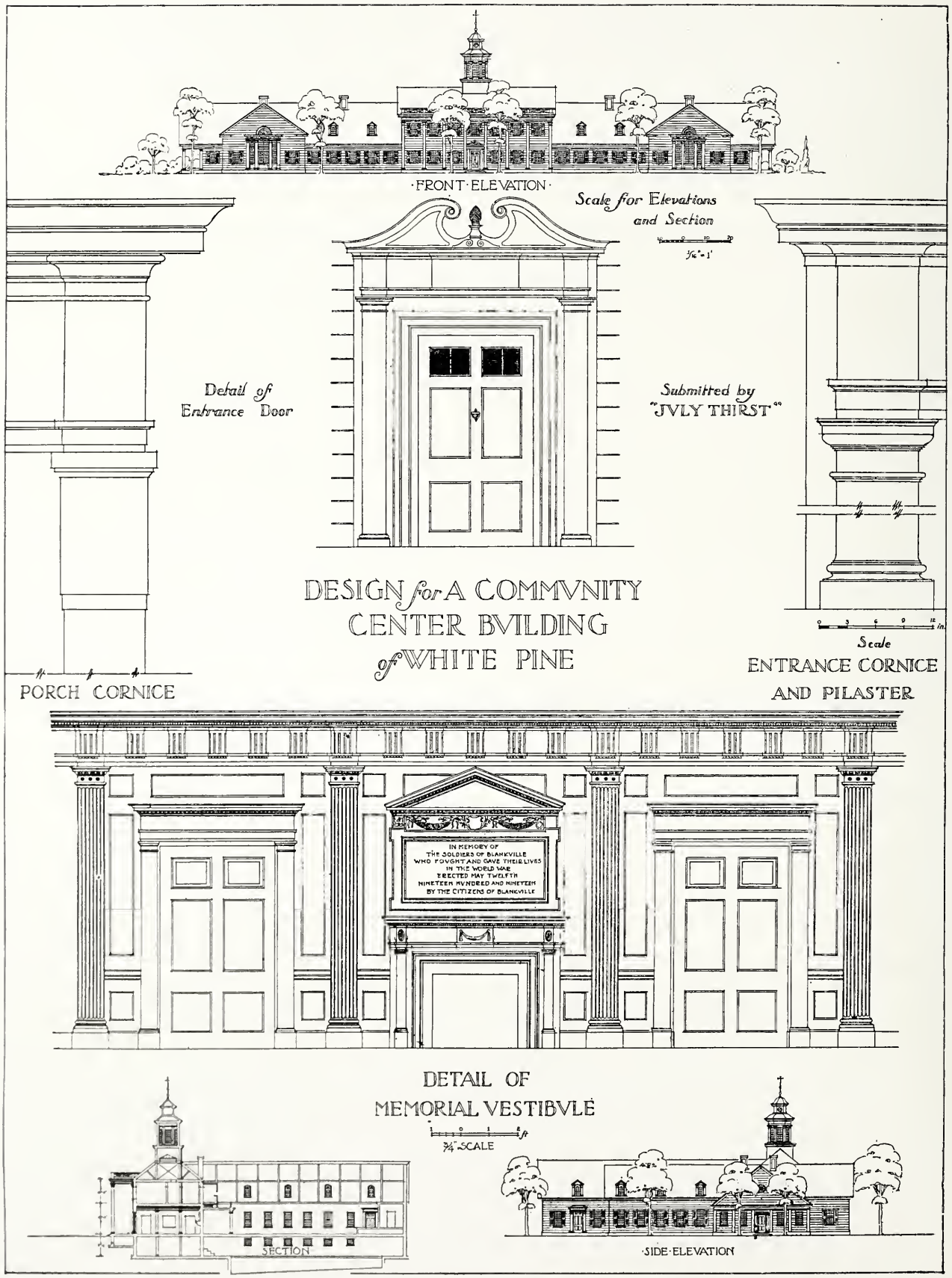
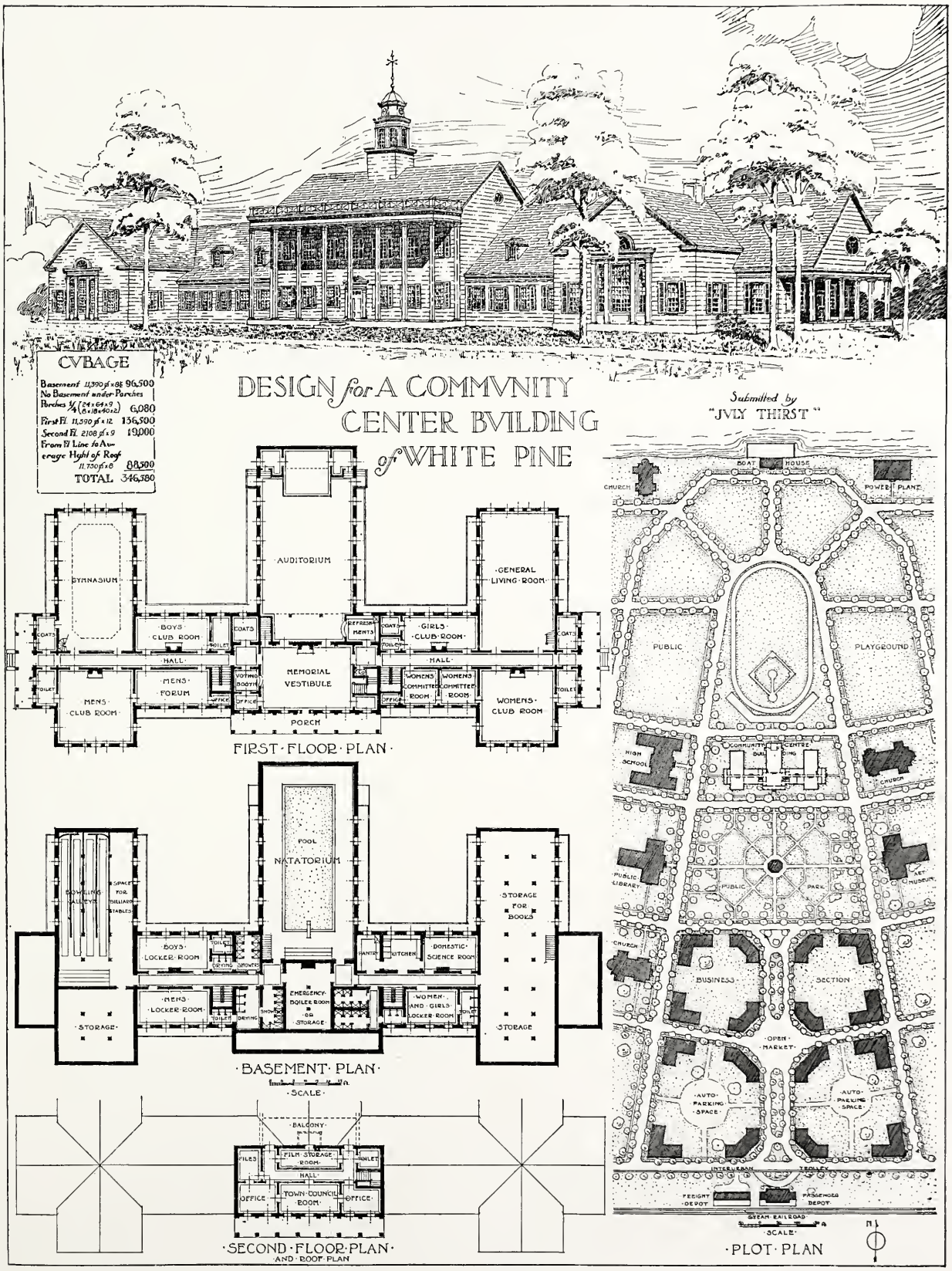


THIRD PRIZE DESIGN, Detail Sheet

Submitted by Leslie W. Devereux, New York, N. Y.



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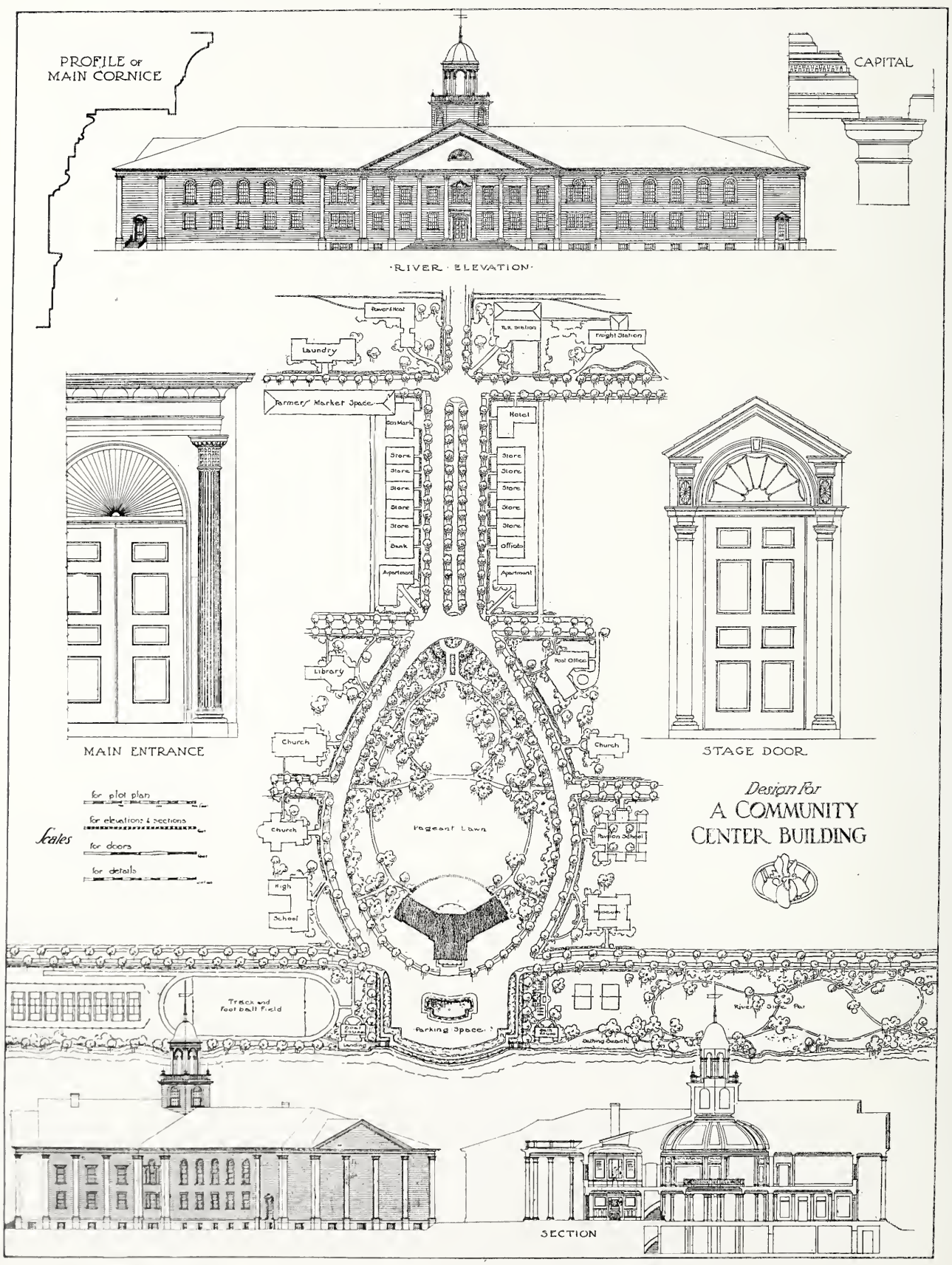
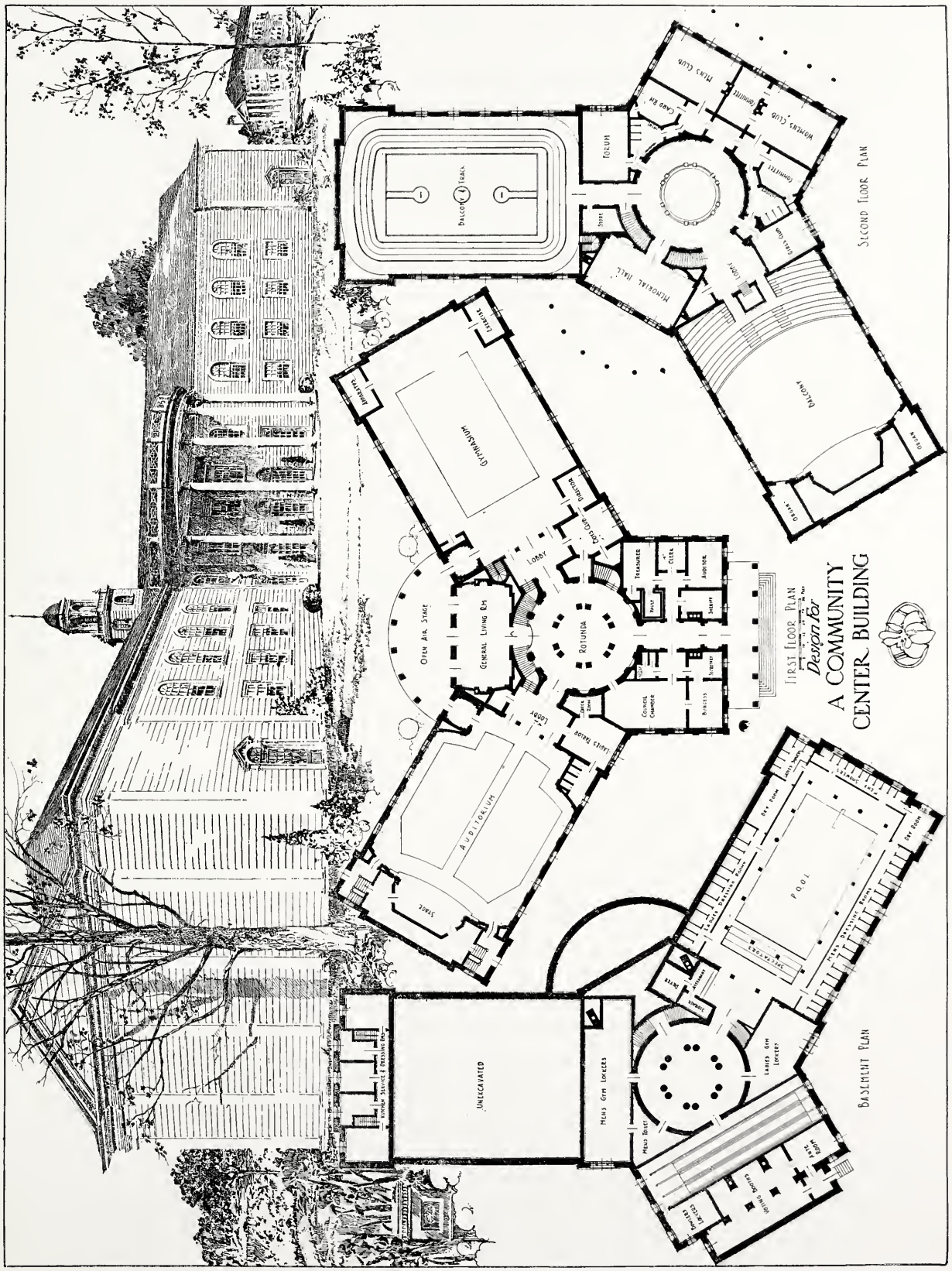


FOURTH PRIZE DESIGN, Detail Sheet

Submitted by Frederick C. Disque, Albert A. Farnham and Maurice E. Kressley, State College, Pa.



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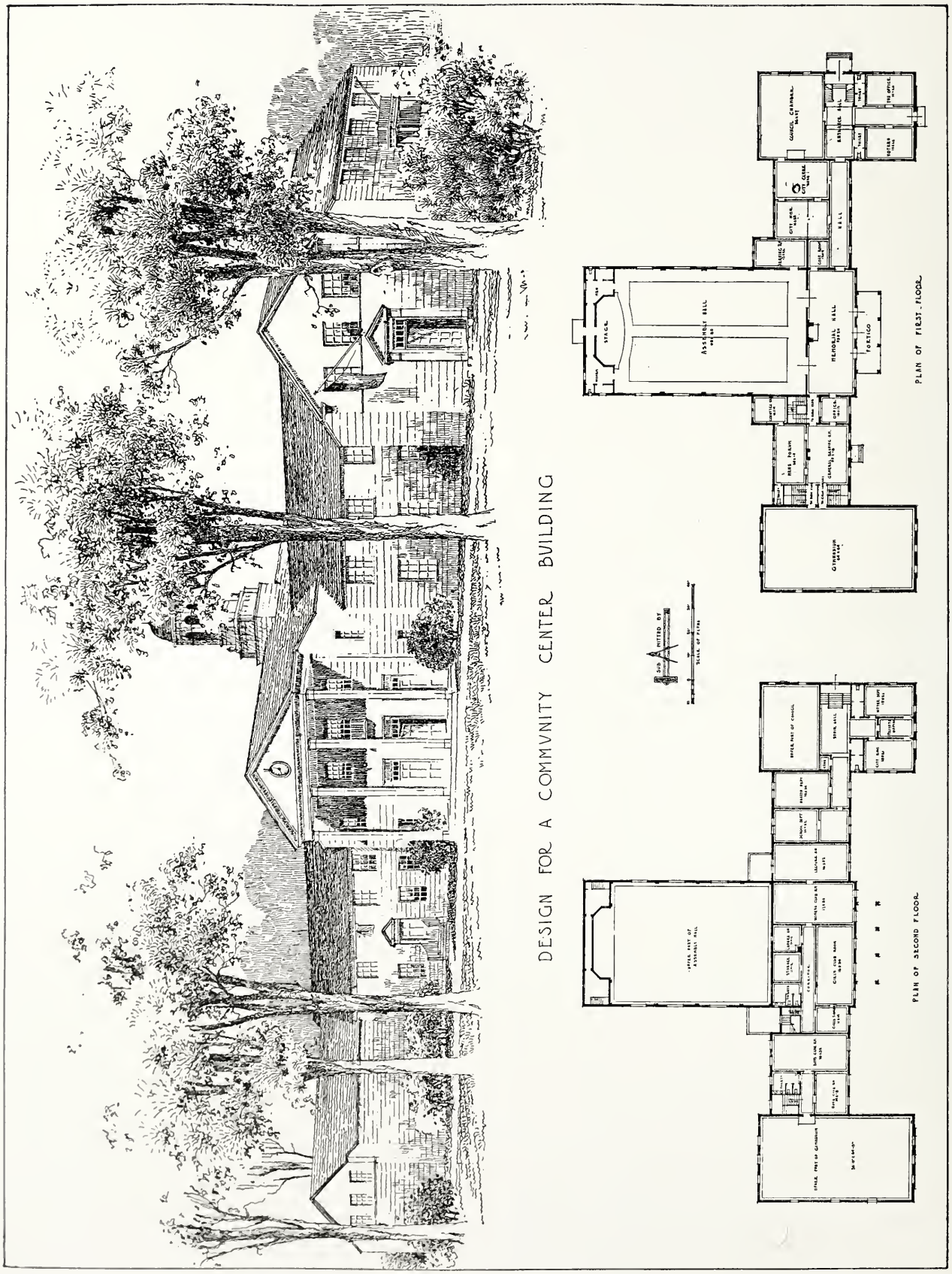
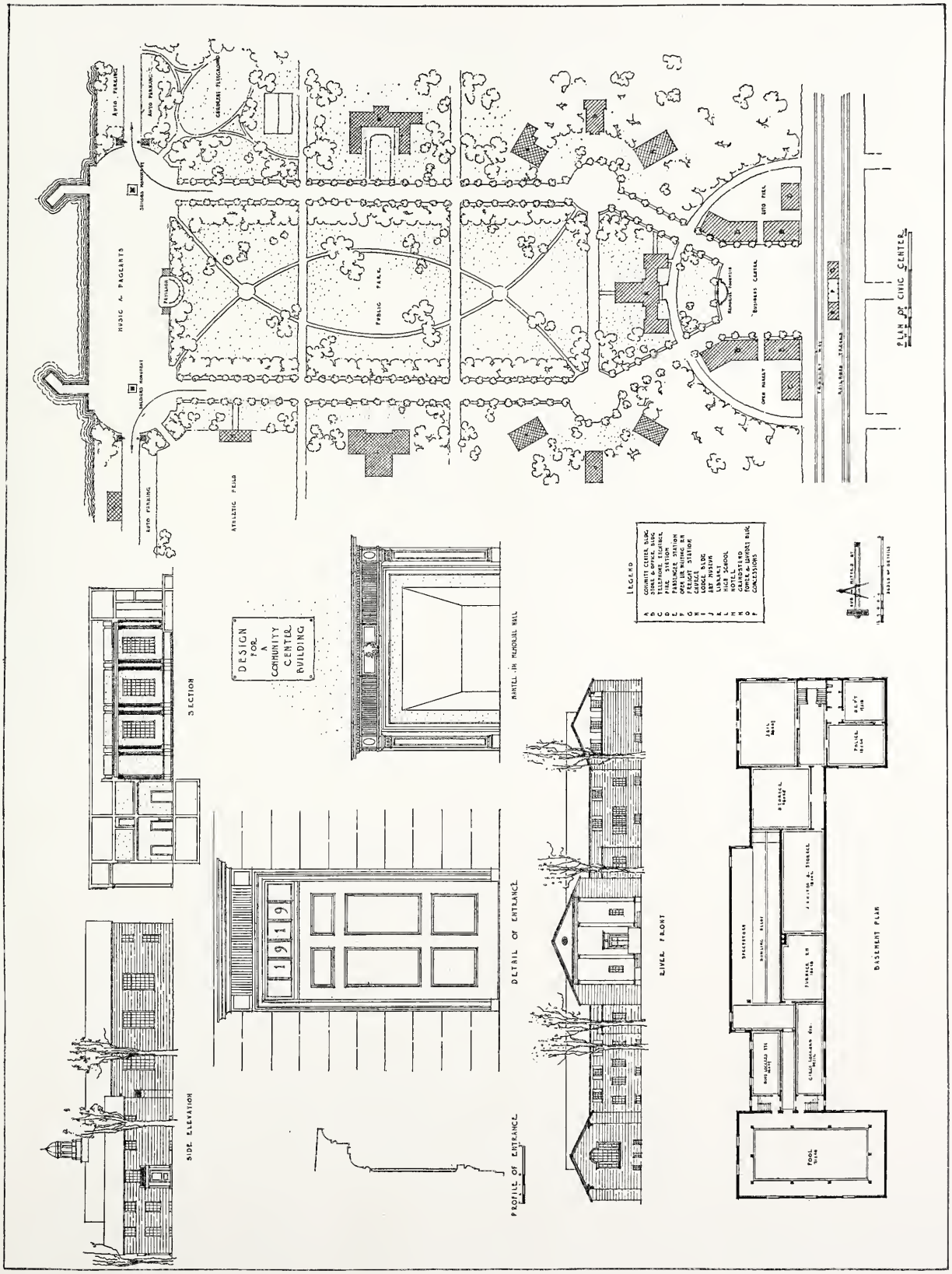


SPECIAL MENTION

Submitted by Paul R. Williams, Los Angeles, Calif.



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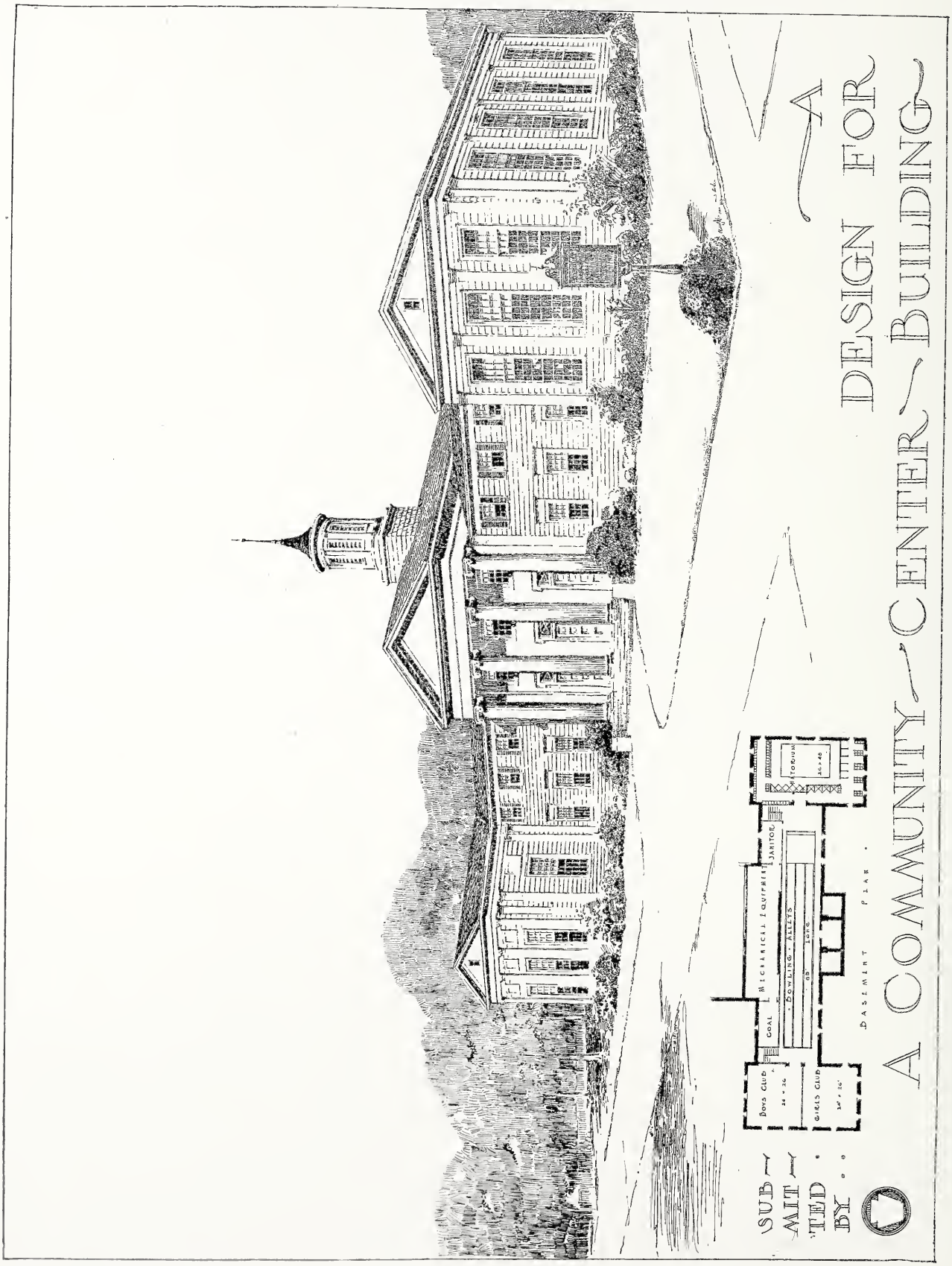
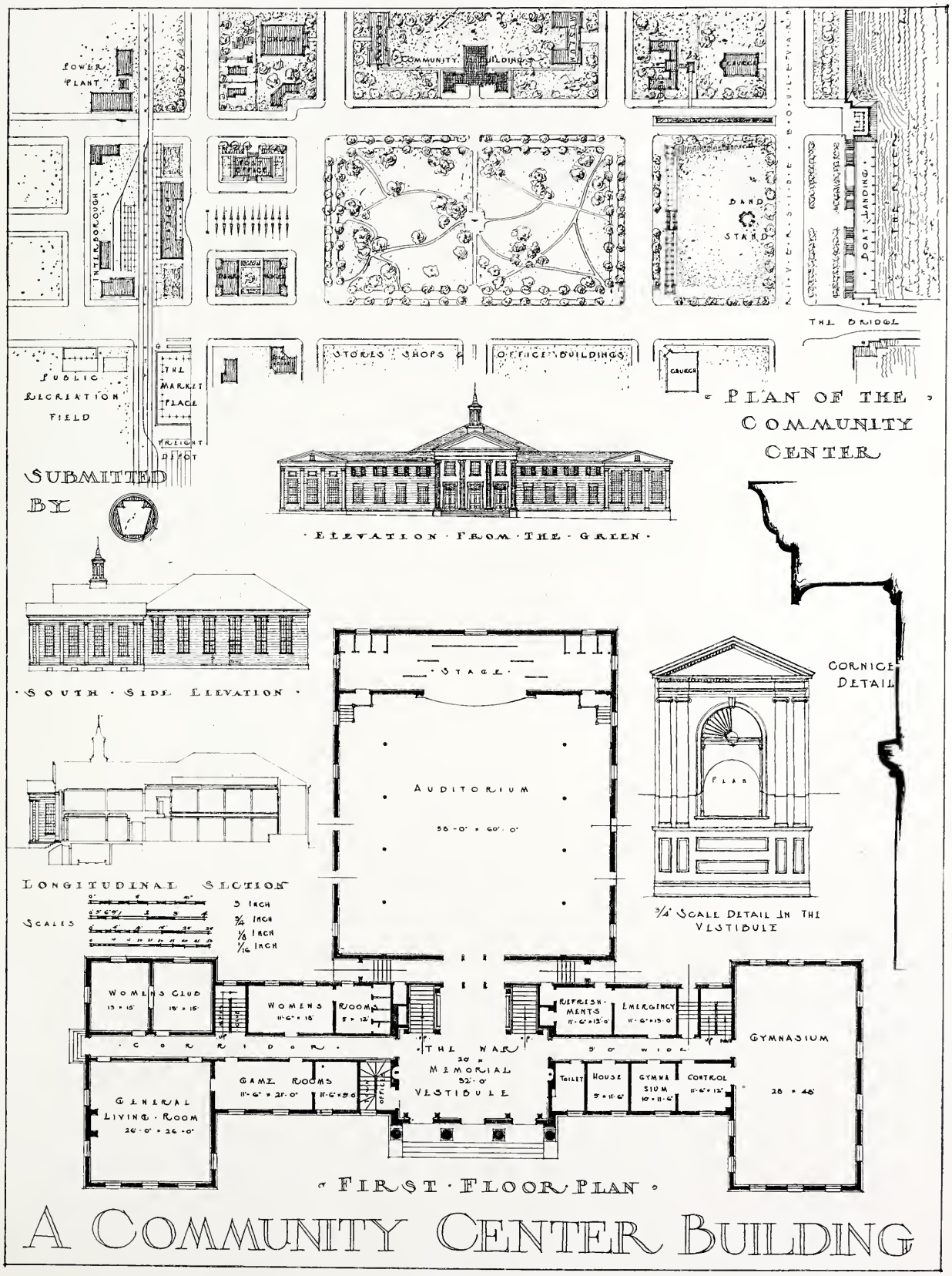
Submitted by Paul R. Williams, Los Angeles, Calif.



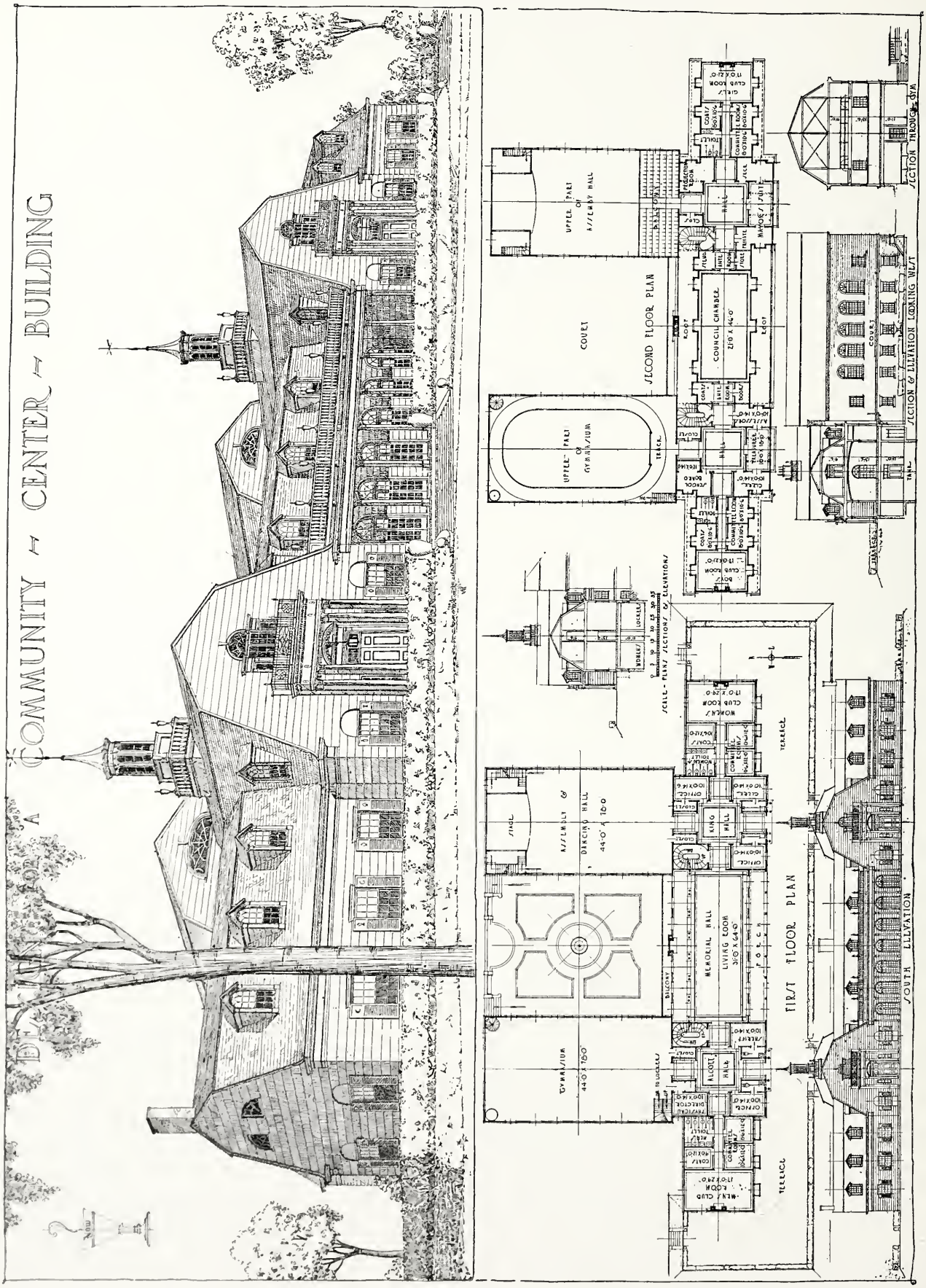
MENTION

Submitted by Henry Herbert Dean, New York, N. Y.



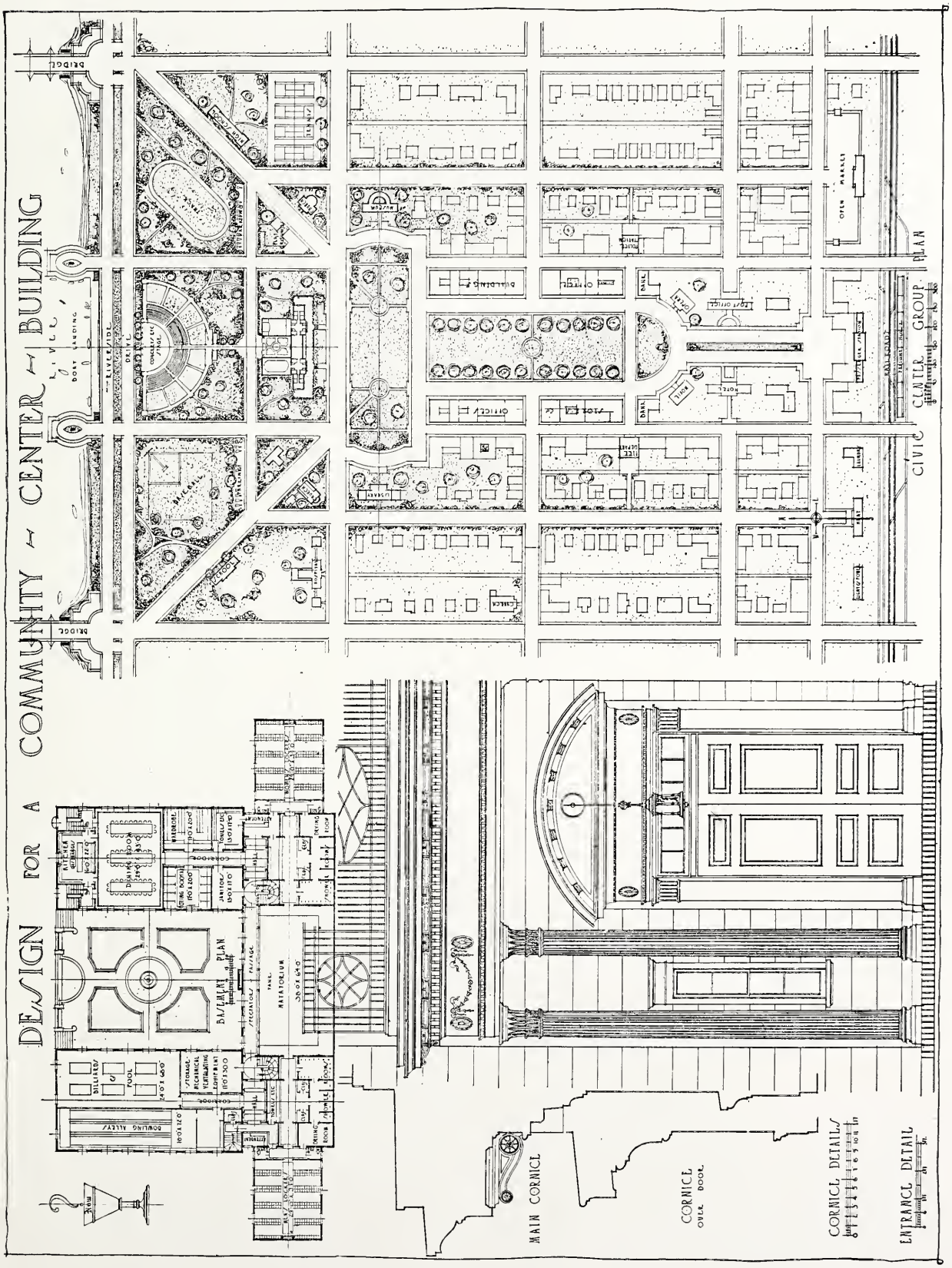
MENTION, Detail Sheet

Submitted by Henry Herbert Dean, New York, N. Y.



MENTION

Submitted by Clarence E. Wechselberger, Chicago, Ill.



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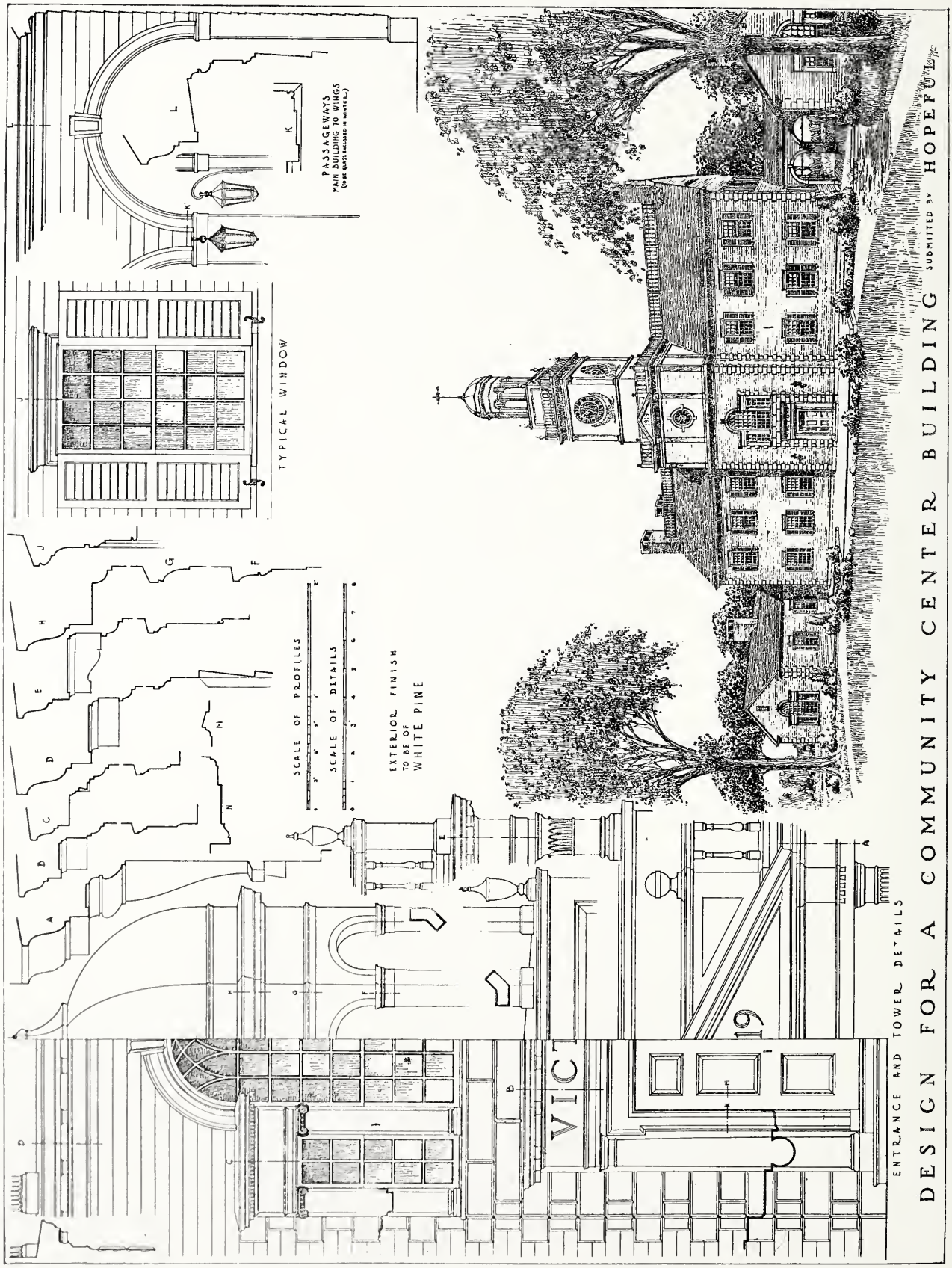
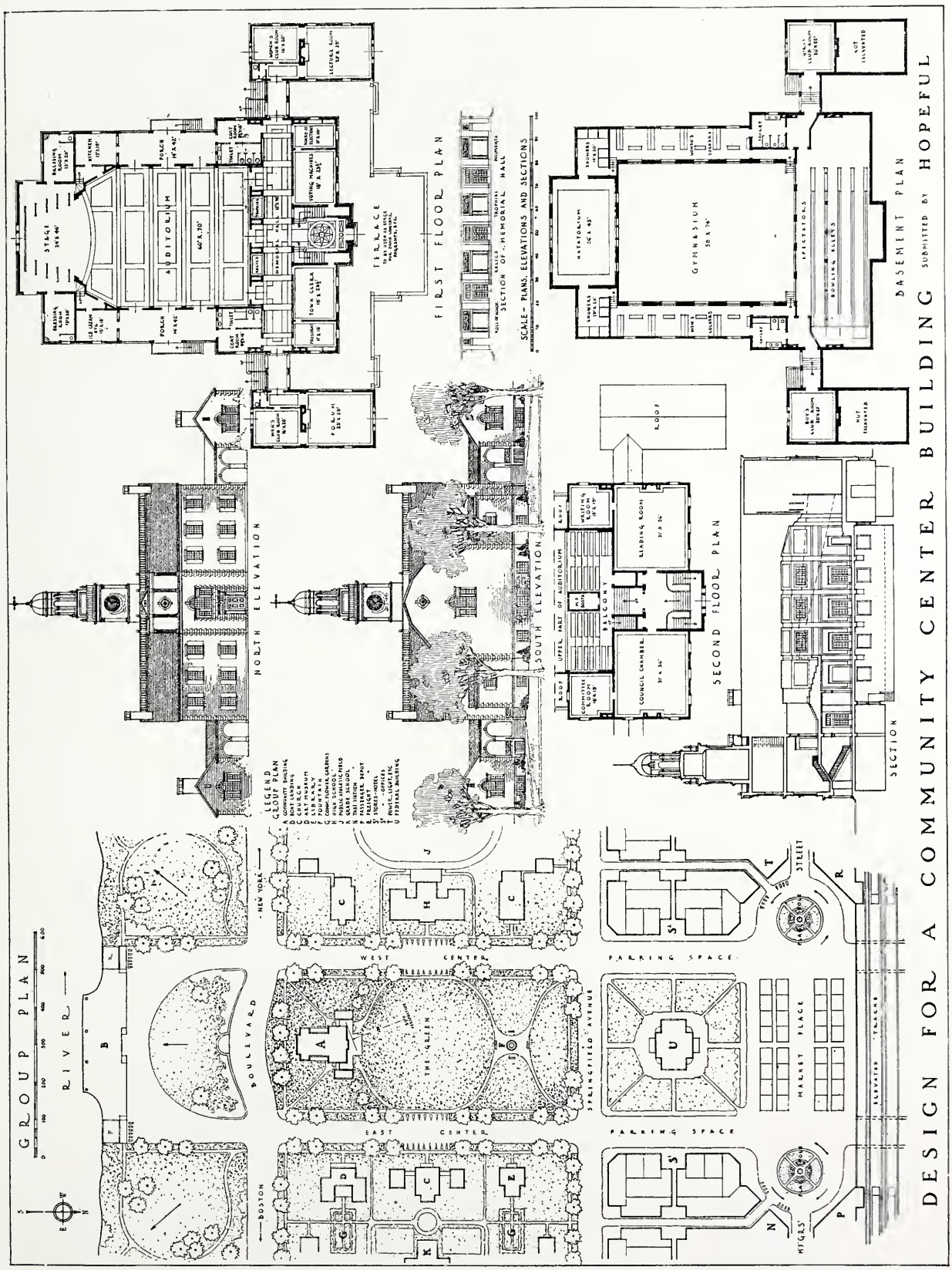


MENTION

Submitted by Carl C. Tallman and R. Douglas Steele, Auburn, N. Y.



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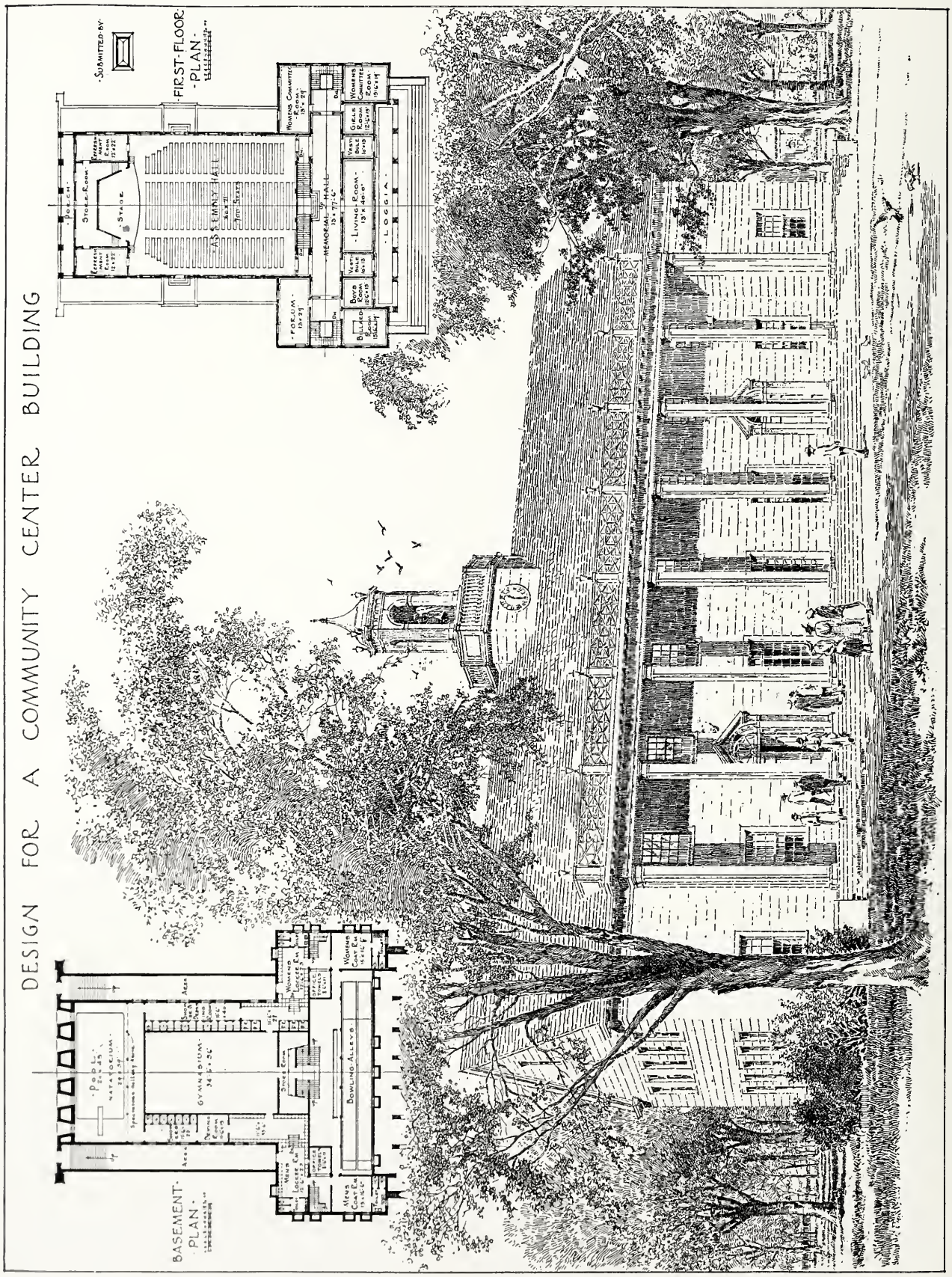
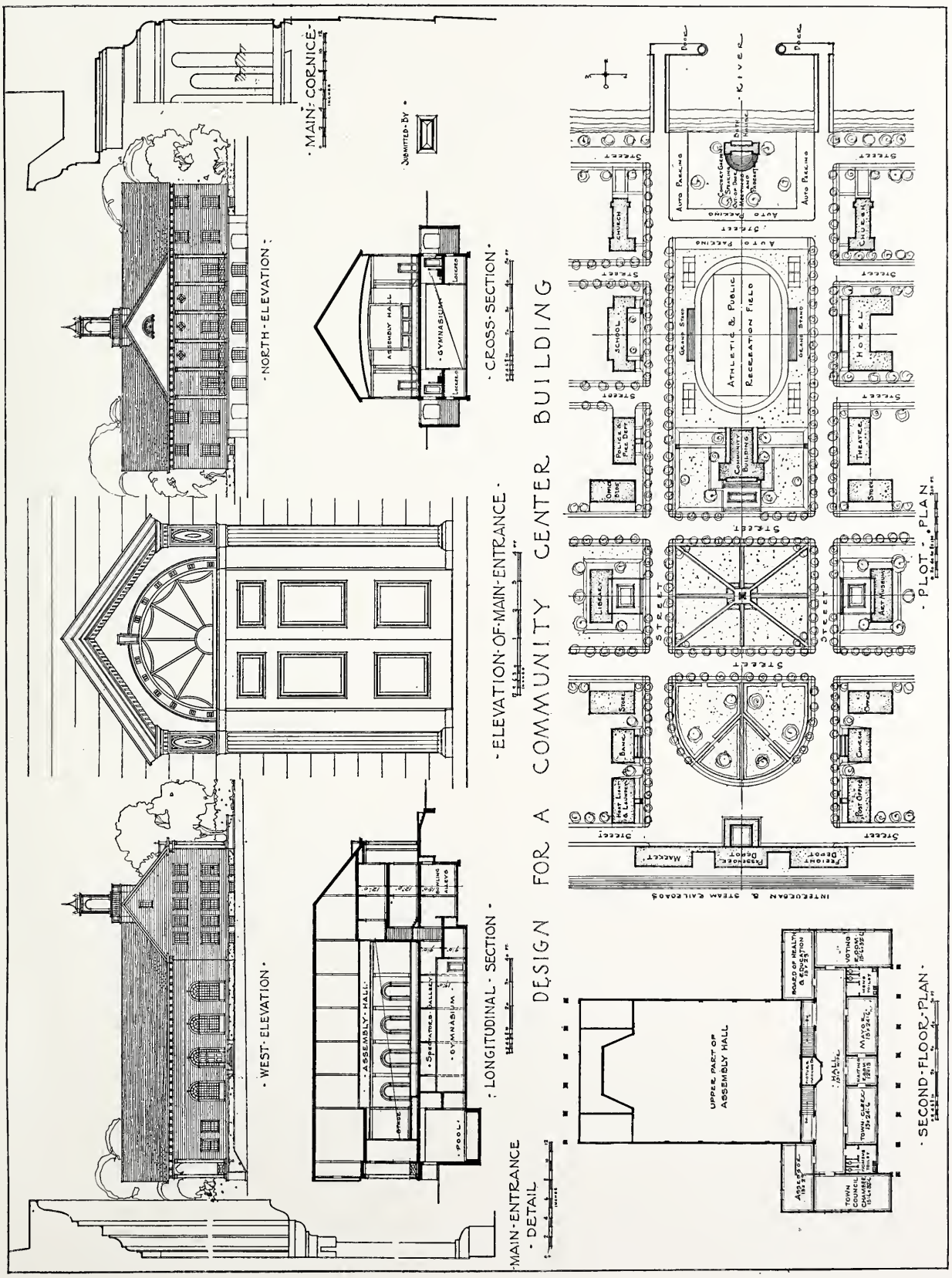


MENTION

Submitted by E. J. Maier, T. E. King and F. Lange, Toledo, Ohio



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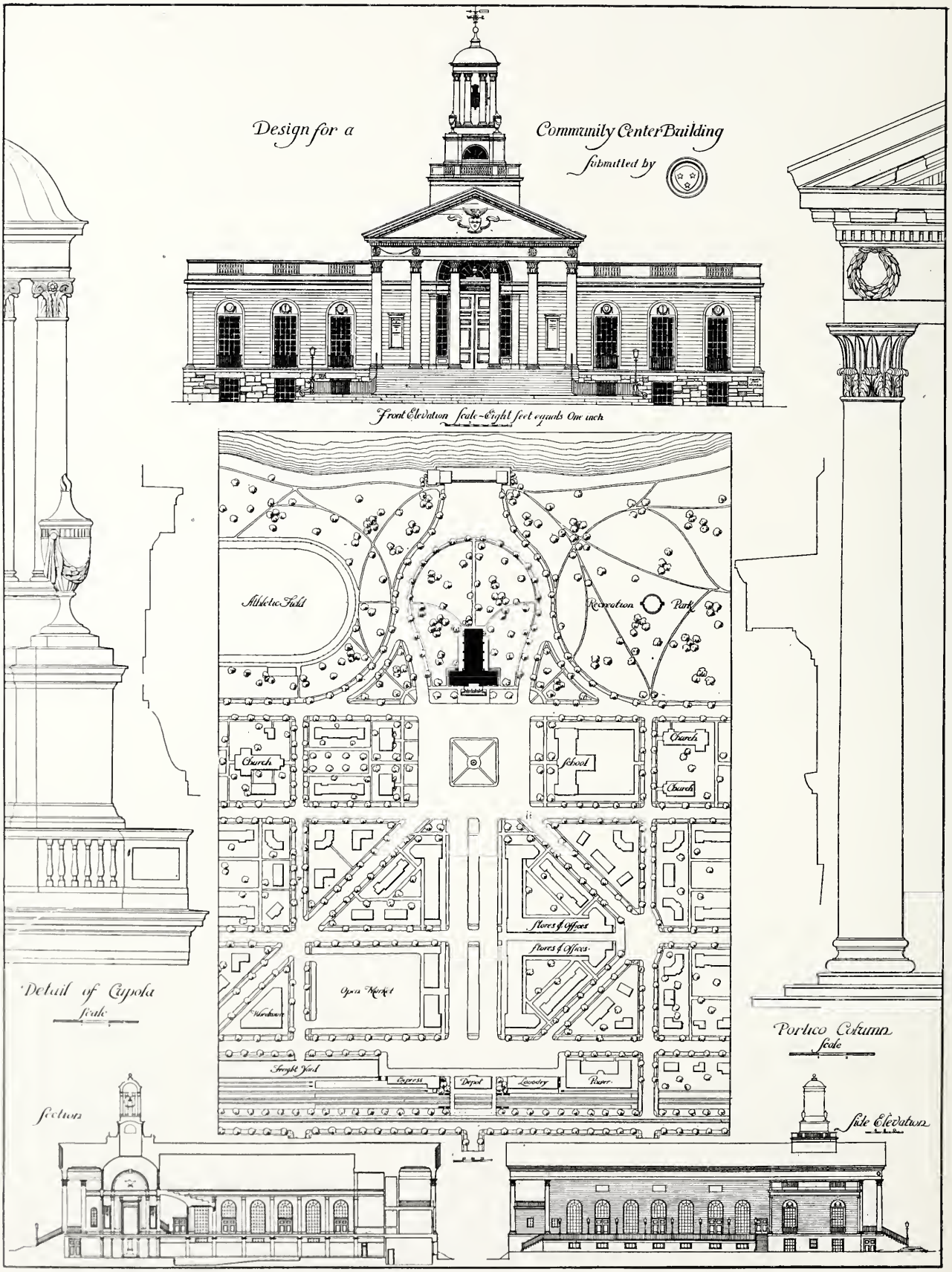
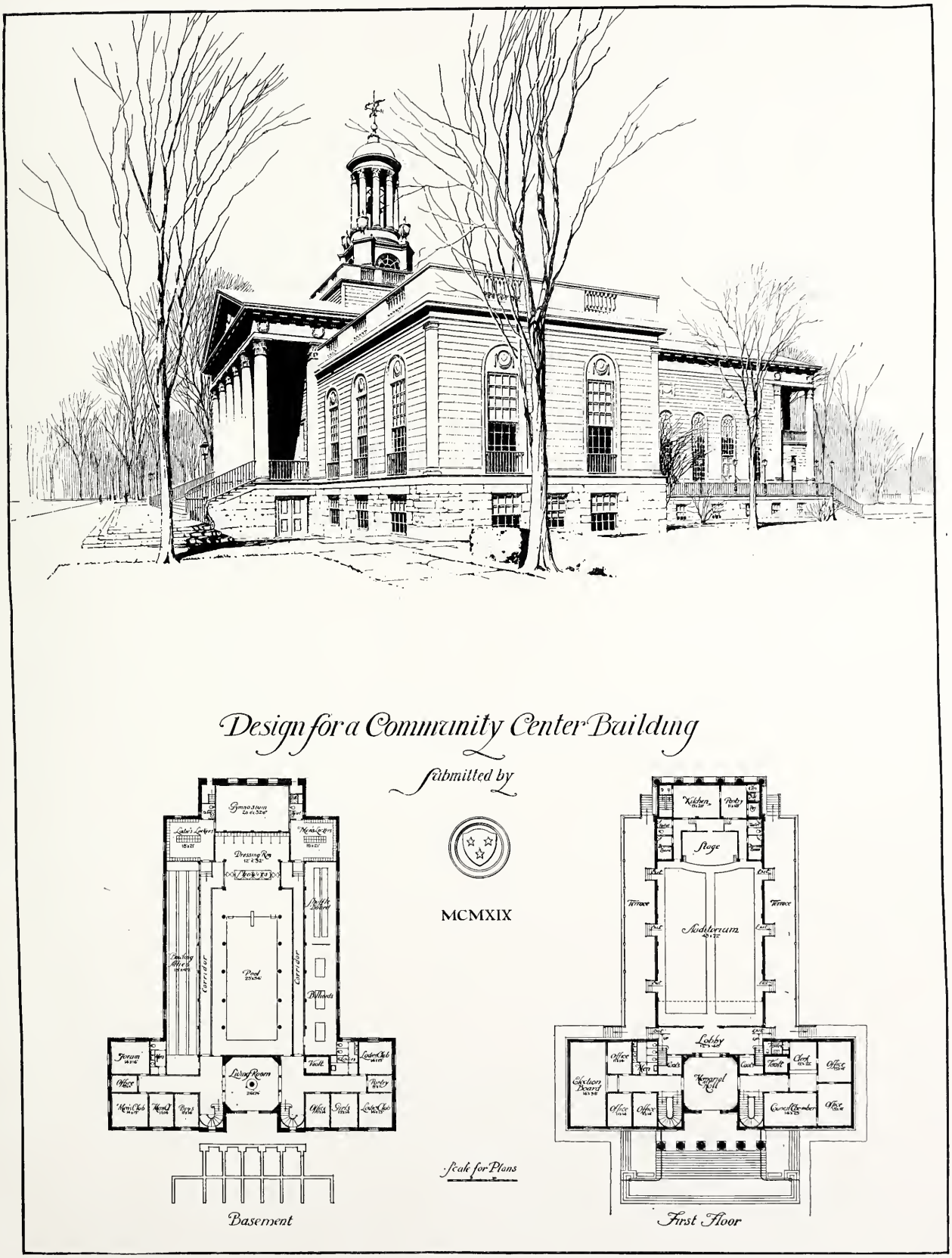
Submitted by E. J. Maier, T. E. King and F. Lange, Toledo, Ohio



MENTION, Detail Sheet

Submitted by Charles Mink and O. R. Eggers, New York, N. Y.



MENTION

Submitted by Charles Mink and O. R. Eggers, New York, N. Y.

square, the authors have saved a large area for a broad lawn, beyond the Community Building, sloping to the river, for pageantry, athletics and the other outdoor activities of community life. The Community Center Building has a well lighted, well balanced plan. The various services are well placed, and the entrances and exits are particularly well arranged for the several uses to which the building will be put. We find the character of the building and its presentation altogether delightful. The exigencies of wood construction, if not of structural ethics, probably allow the two-story rotunda to float lightly on the top of the bowling alleys and corridors of the basement. Nevertheless, we ourselves, in a building of this presumable simplicity, would have preferred to discard the interior rotunda if it became in any sense an architectural misfit.

SECOND PRIZE DESIGN. In the design awarded second place the distinct atmosphere of a New England village is maintained and the design both subordinates itself and characterizes the atmosphere. The group plan, while convenient and logical, does not depart from the scale of a New England village subdivision as to streets, size of buildings or of open spaces. The commercial facilities are grouped around the station, and the Community Center Building, as the important focal point, is at the base of the composition and opposite the entrance to the village. In this design as well as in a number of others, the river front is used to advantage. Under the conditions of the problem, it is the opinion of the Jury that the river is quite as important a feature as the railroads, and those designers who have developed that possibility have secured a very favorable consideration by the Jury. The plan of the Community Center Building is straightforward, convenient and logical. The features of the plan are evident and do not need special mention—with one exception: that is, the position of the voting booths, to which reference has already been made.

THIRD PRIZE DESIGN. The design placed as third is not as successful as the first two on account, among other things, of the separation of the community center from the business center by a park, which seems to result in the subdivision of the entire tract into four separate spots. The business center seems too formal for a village of this population. The two converging main streets are well located and would afford pleasing vistas to the river. The location of the public playgrounds and the athletic fields is good, but the Jury regrets that the author has not taken greater advantage of the possible development of the river front. To be specific, in a small detail the balancing of a church with a power plant is not fortunate.

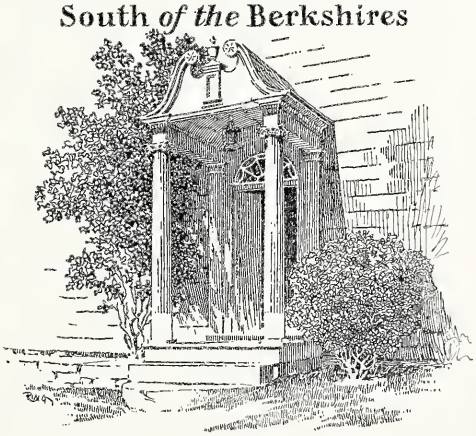
The exterior of the building is highly pleasing and thoroughly expresses the idea of a village community center, and is, moreover, entirely appropriate to its use. The plan of the building is one of the strongest features of the design. The position of the auditorium is correct and it is well proportioned. The gymnasium is well lighted and ventilated. The wing of the building adjacent to the general living room and women's rooms is also well designed, and the porches at each end are very attractive features. The position of the voting booths is good, though more light would be desirable, and the separation of the town offices in the second floor of the central part of the building is very good, indeed.

FOURTH PRIZE DESIGN. The fourth prize design is an interesting variant. It is noteworthy principally for the admirable community use it makes of the river frontage. A riverside park, bathing beach, tennis courts and athletic field are here provided. The conception of the author appears to have been that the Community Center Building should be placed in close relation to the river front, and would seem to have been so planned as to command views up and down the river. The plan of the building is interesting, but the *poché* does not express a frame building. The treatment of the ends of the two wings, while it would undoubtedly be impressive if executed in stone, would be exceedingly bleak in clapboards. In the general plan an effort seems to have been made to plant out these two uninteresting ends, a device which should have been made unnecessary.

SPECIAL MENTION. While the programme did not call for any first mention, the solution was so good in this case that the Jury felt it to be worthy of special commendation. The principal criticism of the group plan is the lack of scale in some particulars, and the plans of the building, while workable, are amateurish. With these exceptions, it is an excellent expression of a Community Center Group, has the charm of a New England town, and the Community Building is unmistakably a wooden structure.

Walter H. Kilham
H. Van Buren Magonigle
Dwight H. Perkins
E. J. Russell
Waddy B. Wood
Jury of Award

An Architectural MONOGRAPH on OLD CHATHAM & Neighbouring Dwellings South of the Berkshires



With Text by
"ALWYN T COVELL"

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1919

HOUSE AT CHATHAM CENTER, NEW YORK. Detail of Entrance and Front Façade.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. V OCTOBER, 1919 No. 5

OLD CHATHAM AND NEIGHBOURING DWELLINGS SOUTH OF THE BERKSHIRES

By ALWYN T. COVELL

Contributions by this writer have appeared for some years in "The Architectural Record," "Arts and Decoration," and "Good Furniture Magazine." He is an observant critic with a well-based point of view.—EDITOR'S NOTE.

PHOTOGRAPHS BY KENNETH CLARK

ONE of the most interesting peculiarities of Early American domestic architecture is its "localism," its adherence to type within the confines, often, of a very restricted locality.

There are, of course, the broad, general divisions of types, or styles, with which we are generally familiar—the domestic architecture of the New England States, of the Middle Atlantic States, and of the South.

These broad divisions, however, would by no means serve to identify all Early American dwellings, because there were sub-styles, and distinctly local styles, many of which were radically at variance with the "typical example."

In the South, for instance, all the great houses did not have classic colonnaded porticoes. Besides the Creole type of the far South (a type absolutely peculiar to the locality), there were a great many differing varieties of the style of the Classic Revival, and there were also the detached houses found in Richmond, Charleston, Norfolk, Annapolis, Alexandria, Baltimore and elsewhere in Delaware, Maryland, Virginia and the Carolinas. All could be classed as "Southern," but there are wide differences in their characteristics.

In the Middle Atlantic States there are the varieties developed by the early pioneer settlers of Pennsylvania as well as by its later more prosperous families. Different, again, is the farmhouse of the Dutch colonists, who built in the northern part of New Jersey, on Staten Island and Long Island, through New York State well up into the Mohawk Valley, and, on the west bank of the Hudson, throughout the Ramapo Hills and the Catskills.

In New England is found further variety, with widely different types, seen in isolated farmhouses and in the substantial homes of the merchants and ship-owners of Salem, Newport and New Bedford.

It is the purpose of this monograph, however, to show how a particular type of house, its identity traceable through detail, appears scattered in an irregular line southward from the Berkshires to the vicinity of Danbury, in Connecticut. And a remarkable proof of the close localism of Early American types of domestic architecture is seen in the fact that the examples illustrated, although found but a few miles from Litchfield, possess characteristics pronouncedly different.

A departure of a few miles from Connecticut is made in the inclusion of the unusually interesting houses in and near Old Chatham, which is over the New York State line due west from Pittsfield and Lenox, and due northwest from Stockbridge and Great Barrington, Massachusetts.

It is permissible, however, to include these old Chatham houses with the Connecticut examples found at Sharon, Kent, Danbury and adjacent townships, because their architectural affinity is at once apparent.

The houses show far more imagination and sophistication in matters of detail than those of Litchfield, the use of Palladian windows being the most conspicuous common feature. Nothing in Litchfield, however, resembles the fine old house at Chatham Center shown in the illustrations on pages two, four, five and six.

This house and others included in this monograph show a marked tendency to develop the

design of the entrance by the elaboration of the porch. Fan-lights and side-lights were frequently used, and the Palladian window above the entrance appears to have been the *sine qua non* of the really pretentious house of this type.

It was also a favorite device to plaster the under side of the hood in the forms of cylindrical or elliptical barrel vaults, instead of the plastered quarter-spherical treatment of typical Pennsylvania origin, the "Germantown hood." It would seem, further, that it was the fashion to paint the plaster in these early Connecticut porch-vaults (including the Chatham, New York, examples) a rich shade of blue.

Detail of Entablature and Window Head.
HOUSE AT CHATHAM CENTER, NEW YORK.

Most interesting of all, however, is a study of the detail of these houses,—detail of which the precedent is lost in obscurity. Certainly some echo of Georgian feeling reached these builders, yet their execution and their departures from academic forms suggest that the Georgian influence was not had at first hand. The bas-relief urns and sunbursts in the frieze of the house at Chatham Center certainly recall the style of the brothers Adam, as does also the strong leaning toward elliptical forms, but the manner in which these are carried out is one of extreme architectural naïveté.

The cornices are distinctly classic in general character, but again depart vigorously from any strict classicism, as is apparent not only in the care-free disregard of the traditional relationship of the members of a classic entablature, but in such quaint vagaries as the continuous fringe of reguli, alternating long and short, with no attempt at triglyphs to relate them to the guttæ of the projection immediately above.

With a thorough knowledge of classic precedents and proportions, it would probably be quite impossible to make the naïve departures from rule which, in the case of these early master-carpenters, were crowned with peculiar success.

For the preservation of these delightful evidences of architectural ingenuousness, it is fortunate that the builders of our early days carried out virtually all their work in white pine, which has held its form without disintegration for the successive decades in which no protective coats of paint have rejuvenated the gray and weather-beaten exteriors.

It is probable, however, the builders of these old houses, especially of those which display a profusion of detail, favored white pine because of the ease with which clear mouldings could be run from it, and because of its receptiveness to the carver's tool.

In the gable end of one of the wings of the Chatham Center house are seen planks of ex-

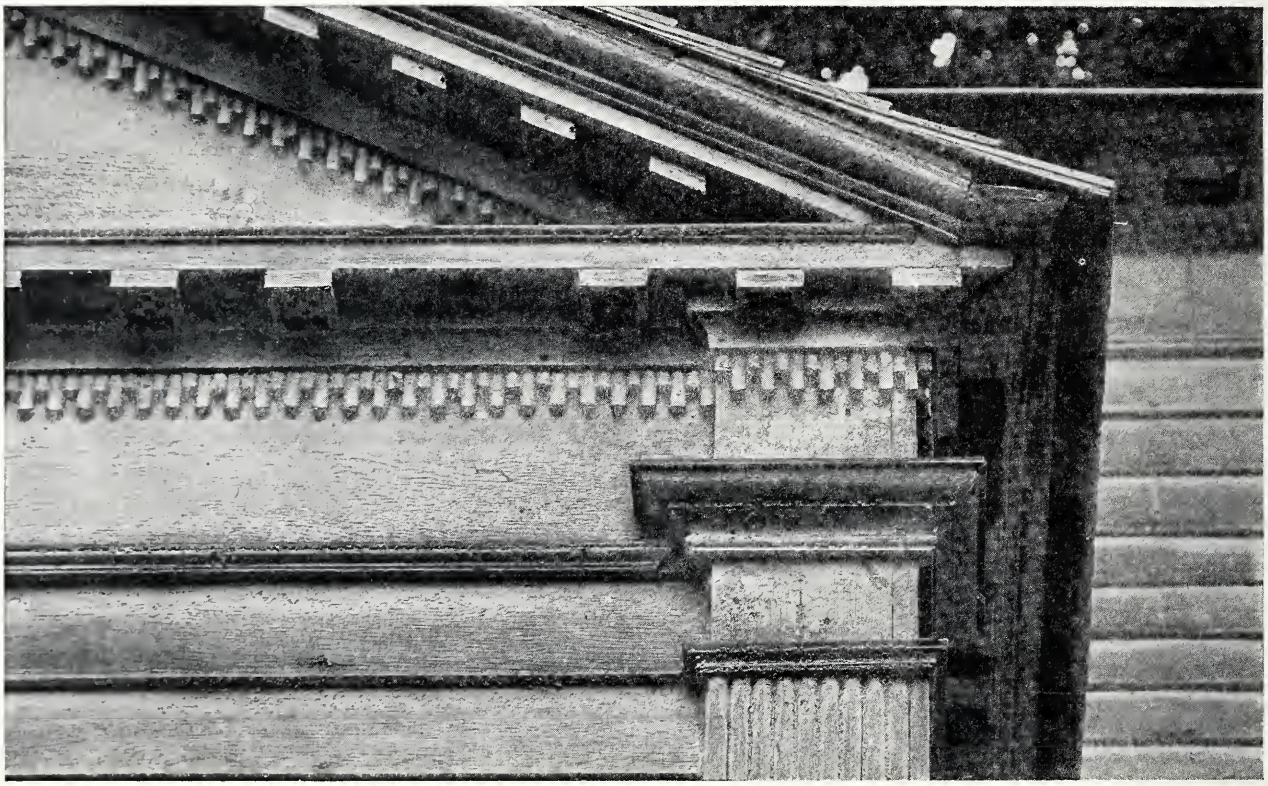
HOUSE AT CHATHAM CENTER, NEW YORK.

traordinary width. In many respects this old house affords rich material for study. The treatment of the windows and of the corner pilasters shows a high degree of architectural instinct, when we realize, in the whole house, ample evidence of a lack of academic architectural knowledge. The presence of strong architectural instinct is felt, also, in the whole mass of the house, for no architect of to-day would hesitate to admit that the management of gabled wings, flush with the main façade, is a difficult problem. Few, indeed, would attempt to undertake such a problem, and fewer still would achieve so successful a result.

The Harper house, at Old Chatham, presents a distinctly graceful porch, and another instance of bas-relief sunbursts in the frieze, strangely unrelated to the windows immediately below, but highly interesting in itself.

The third house, found near Old Chatham, is an unusually interesting one, conspicuous, as a "four-square" mass, for its admirably dignified and static proportions. Its siding boards are not lapped, but flush (an unusual detail for this locality), but its detail is closely in character with other houses in the vicinity. The entablature follows a more nearly classic formula, with its frieze detailed in a way to suggest triglyphs and metopes, though reguli are used, almost in the manner of dentils, as a purely decorative treatment of the window-heads. The square-headed Palladian window over the porch is excellent in proportion, and well in character with the breadth and amplitude apparent in the whole design.

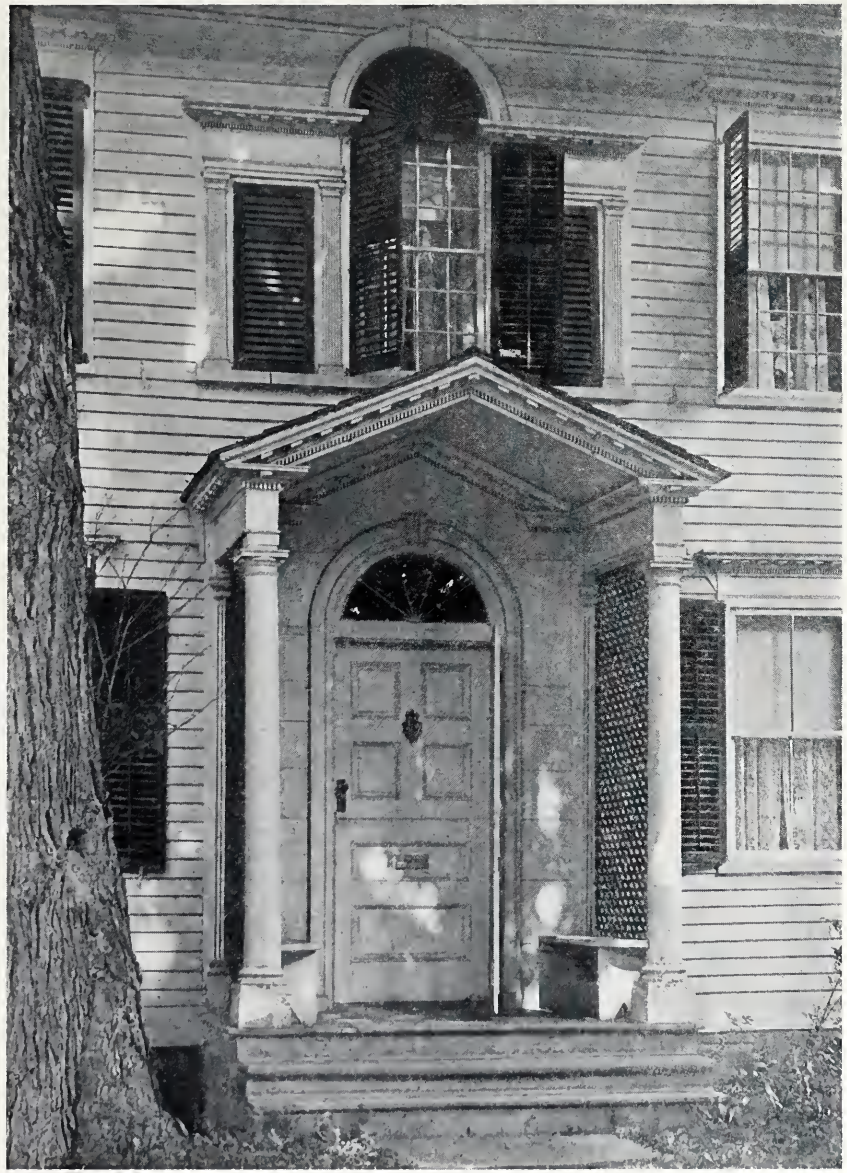
Travelling southward from Chatham, and back over the State line into Connecticut, but a few miles from Litchfield, Sharon is found to possess a number of very interesting houses. These, for the most part, are more developed in detail than the Litchfield houses, the scale of the dentils and mouldings of the house illustrated on page seven being unusually fine.



Cornice Detail.
HOUSE AT CHATHAM CENTER, NEW YORK.

The embellishment of the frieze, seen in the old house at Chatham, is also apparent in Sharon, the detail of the house on page thirteen being most effective.

Another interesting frieze treatment is seen in the Bacon house, at Kent, Connecticut—a house also possessing a number of other features. Especially interesting is the little rear porch, with tapered square posts, and the elaborate treatment of all the window-heads. In the frieze, which is carried not only across the gable ends, but up into the peaks as well, there has been an evident intention of following classic precedent in the suggestion of triglyphs, though the alternate spaces are too narrow for metopes.



Detail of Entrance.
HOUSE AT SHARON, CONNECTICUT.

Detail of Entrance Porch and Front Façade.
HARPER HOUSE, OLD CHATHAM, NEW YORK.

HOUSE NEAR OLD CHATHAM, NEW YORK.

BACON HOUSE, KENT, CONNECTICUT.

The curious half-circles in the upper part of these spaces must have been meant to create, by their shadows, the effect of festoons.

At Danbury are found several houses of similar type—especially similar in the general design and detail of the porches. At Sandy Hook, in Connecticut, however, the resemblance swings far more closely toward the kind of house characteristic of Litchfield—plain, clapboarded, sitting close to the grade, and with entrance doors approached only by a broad stone step, and no porch.

Much of the interesting quality of Colonial and Early American domestic architecture, especially in localities remote from the more sophisticated and resourceful cities, came from the fact that nearly all the carpenters and builders in those days were their own architects as well.

There were but few men professionally practicing architecture apart from the actual building of the houses they were designing, and this made possible much of the peculiar kind of individuality characterizing our early domestic architecture.

Perhaps we instinctively admire the successes and ignore the failures of these early builders, which is both a natural and a generous thing to do. Certainly every country builder was by no means gifted with even a faint spark of architectural genius. Many were downright stupid, but most of them, if we are to judge from their works, were strangely endowed with an inherent sense of architectural fitness.

Not all their detail was developed from books, though such famous works as "The Country Builder's Assistant" had wide popularity. Such forms, however, as may have been found in the "Assistant," and other similar works, are often seen to have been only the basis upon which the more imaginative country builder developed a remarkable variety of individual interpretations.

If these American builders had known more about architectural precedent, or had known less than they did, their works would have been of a nature considerably different from the examples which survive.

BACON HOUSE, KENT, CONNECTICUT.

But we cannot very well reckon their work in terms of architectural *knowledge;* these early builders had a thing which is, perhaps, rarer today—a keen and vigorous architectural *instinct.*

It was this that saved much of their work from being either grotesque or stupid, and which gave it many qualities which could never have been attained through mere architectural knowledge—qualities which afford a wealth and variety of inspiration to those architects of today who turn to Early American types for the rendering of the modern American home.

BACON HOUSE, KENT, CONNECTICUT. Detail, Side Doorway.

HOUSE AT SANDY HOOK, CONNECTICUT.

ANOTHER HOUSE AT SANDY HOOK, CONNECTICUT.

HOUSE AT SHARON, CONNECTICUT.

HOUSE NEAR SHARON, CONNECTICUT.
"Jackson Farm."

HOUSE IN WEST STREET, DANBURY, CONNECTICUT. Entrance Detail.

SPECIFICATION CLAUSES FOR A WHITE PINE HOUSE

CLASS 3

HOUSE OF LOW COST WHERE COST IS THE FIRST AND QUALITY A SECONDARY CONSIDERATION

COMPILED FROM THE *WHITE PINE SPECIFICATION BOOK* AND SUGGESTED BY THE WHITE PINE BUREAU FOR USE IN WHITE PINE HOUSES OF THE THIRD CLASS

CLAUSE A:

Stock: All white pine used shall be Northern White Pine, or Idaho White Pine, known botanically as *Pinus Strobus* or *Pinus Monticola*. It must possess the natural characteristics, viz.: Closeness of grain, evenness of fiber and softness of texture. It shall be milled to dimensions under the White Pine Standard Grading Rules of the Northern Pine Manufacturers' Association—or Western Pine Manufacturers' Association—or White Pine Association of the Tonawandas.

(*Cross out the two which do not apply*)

CLAUSE B: For structural uses the grades shall be as follows:	Northern Pine Manufacturers' Association	Western Pine Manufacturers' Association	White Pine Association of the Tonawandas
Posts and girders	No. 1 White Pine Timbers	No. 1 White Pine Timbers	No. 1 White Pine Timbers
Sills and plates	No. 2 White Pine Dimension	No. 1 White Pine Dimension	Thick No. 1 White Pine Box
Joists and rafters	No. 2 White Pine Dimension	No. 1 White Pine Dimension	Thick No. 1 White Pine Box
Studding, partition sills and plates, bridging or similar work	No. 2 White Pine Dimension	No. 1 White Pine Dimension	Thick No. 1 White Pine Box
Rough floors	No. 4 White Pine Common Boards	No. 4 White Pine Common Boards	No. 2 White Pine Box
Sheathing and roof boards	No. 4 White Pine Common Boards *or* No. 4 White Pine Fencing	No. 4 White Pine Common Boards *or* No. 4 White Pine Fencing	No. 2 White Pine Box
Lath	No. 2 Lath (not all White Pine)	No. 2 White Pine Lath	No. 2 Lath (not all White Pine)
CLAUSE C: For exterior work the grades shall be as follows: All finished work, moulded or plain, except as below otherwise specified	White Pine "D" Select Finishing *or* No. 1 White Pine Common Boards	No. 1 White Pine Common Boards	No. 2 White Pine Barn Boards
Beveled siding	White Pine "D" Beveled Siding	White Pine "D" Beveled Siding	White Pine Stained Sap Siding *or* White Pine Star Clear Siding *or* No. 3 White Pine Siding
Other sidings (cove, novelty, rustic, 8 to 12-inch clapboards)	No. 1 or No. 2 White Pine Common Boards	No. 1 or No. 2 White Pine Common Boards	No. 2 White Pine Barn Boards
Sash, doors and blinds	White Pine Factory Lumber	White Pine Factory Lumber	White Pine Factory Lumber
Ceiling	White Pine "D" Flooring—Beaded	White Pine "D" Flooring—Beaded	No. 2 White Pine Dressing *or* No. 1 White Pine Barn Boards D. and M. and Beaded
Flooring	White Pine "D" Flooring	White Pine "D" Flooring	No. 2 White Pine Boards

SPECIFICATION CLAUSES FOR A WHITE PINE HOUSE

CLASS 3

HOUSE OF LOW COST WHERE COST IS THE FIRST AND QUALITY A SECONDARY CONSIDERATION

COMPILED FROM THE *WHITE PINE SPECIFICATION BOOK* AND SUGGESTED BY THE WHITE PINE BUREAU FOR USE IN WHITE PINE HOUSES OF THE THIRD CLASS

Continued from page 15

CLAUSE D:	Northern Pine Manufacturers' Association	Western Pine Manufacturers' Association	White Pine Association of the Tonawandas
For interior finish the grades shall be as follows: All exposed finished work, moulded or plain....	White Pine "D" Select Finishing *or* No. 1 White Pine Common Boards	White Pine "D" Select Finishing *or* No. 1 White Pine Common Boards	No. 2 White Pine Dressing *or* No. 2 White Pine Barn Boards
Linings, backing or work concealed from view..	No. 4 White Pine Boards	No. 4 White Pine Boards	No. 2 White Pine Dressing *or* No. 2 White Pine Barn Boards—in One Inch
Flooring	White Pine "D" Flooring	White Pine "D" Flooring *or* No. 1 White Pine Fencing Flooring	No. 2 White Pine Barn Boards D. and M.
Kitchen cupboards, pantry and closet shelving, flour bins, kitchen cabinets, wainscoting and partitions, etc. Kitchen, attic and cellar stairs..	No. 1 or No. 2 White Pine Common Boards	No. 1 or No. 2 White Pine Common Boards	No. 2 White Pine Barn Boards

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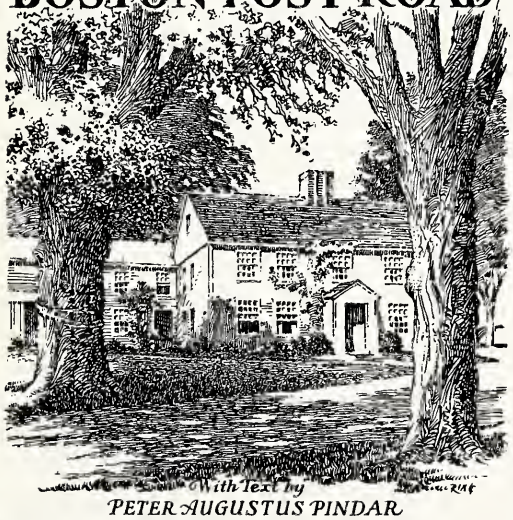
Vol. V, No. 4.	Community Centre Building	Report of Jury of Award

An Architectural MONOGRAPH on The BOSTON POST ROAD



With Text by
PETER AUGUSTUS PINDAR

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HOUSE AT GUILFORD, CONNECTICUT.

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VOL. VI FEBRUARY, 1920 No. 1

THE BOSTON POST ROAD

By PETER AUGUSTUS PINDAR

A well known New England architect, who prefers to have his reputation rest only upon his strictly professional work, uses the above nom de plume.—EDITOR'S NOTE.

PHOTOGRAPHS BY KENNETH CLARK

THE earliest settlement in Connecticut was made not along the shore, but in its center at Hartford. This is rather curious, since the history of all colonization has been that settlements in new countries have been made first at the ports, and have then expanded up the navigable rivers. One would have expected, then, that the first settlements in Connecticut would have been made in some of its many excellent harbors, at New London perhaps, or New Haven or Bridgeport, and that colonization would have spread first up the Naugatuck, the Connecticut and Thames Rivers, and along the shore of the Sound.

But the settlement was made by men from Massachusetts who advanced overland, and, finding fertile bottom land and a smiling soft countryside along the Connecticut River, founded a little group of colonies around Hartford and Wethersfield. The Connecticut shore was colonized not long after, and as trade developed each little coastal town became the metropolis of the farming community in the neighboring back country.

As means of transportation improved, various cities attained positions of dominance, and instead of a dozen or so small metropolises on the northern coast of the United States, Boston and New York became of great importance, while the other cities dropped into subordinate positions, and either grew very slowly, as was the case with New Haven and New London for many years, or actually receded in population, as, for example, Stonington and Essex. These smaller towns became little more than halting places on the famous old Boston Post Road from New York to Boston, but their inhabitants had already laid the solid foundations of small fortunes, and settling down to a quiet, unhurried life, built for themselves in the closing years of the eighteenth century groups of homes which were in their day of an average quality and cost as high as in any other part of the colonies. Further, since most of the towns have grown hardly at all, and are for the most part beyond the zone of commutation travel to New York or Boston, the houses which served the people a hundred and thirty or forty years ago, have been adequate for their descendants. Where in the big and prosperous cities the proportion of old houses is almost negligible, and the absolute number very few, in the small old towns one could almost fancy one was miraculously returned to the Colonial period, so many old wood-built houses remain.

The settlement was of course by English people, and because the character of the country has changed so little, the names of the towns themselves are a pleasure to hear, recalling visions of old times. The terminology is singularly free from "made-up" names which sound like the titles of a train of Pullman cars; they are all simple English town names, used in tender recollection of the birthplaces of their founders, with one or two reminiscences of Indian nomenclature; and to call them over is to bring to mind the pleasant land of Kent and Sussex and Surrey from which their early settlers came: Westport, Bridgeport, Fairfield, New Haven, Branford, Guilford, Clinton, Saybrook, Lyme and New London—old towns for us, older towns in England.

They are singularly alike even to-day, and must once have been so closely similar that the

Colonial traveller who took the Boston stage-coach from New York to his home town must have been uncertain as to when he arrived, unless he had ticked off the places as he passed. They were as alike as beads on the string of the Boston Post Road,—beads of the same pattern and the same color. Each little town centered around the "green," usually a rectangle nearly square, but sometimes an irregular central space between converging roads, perhaps a long narrow rectangle, or a triangle. Each green was dominated by the church, and the churches, even, were so alike that they offered no convenient means of identification: they were, in fact, often copied directly from others in neighboring towns, as when the trustees of Lyme contracted to have built "a fair copy" of the North Church in New Haven. The stores were hardly distinguishable from the houses, and indeed most shops were only parts of houses devoted to selling things; show windows were uncommon, and those which existed were divided into small panes because it was not yet known how to make large sheets of glass.

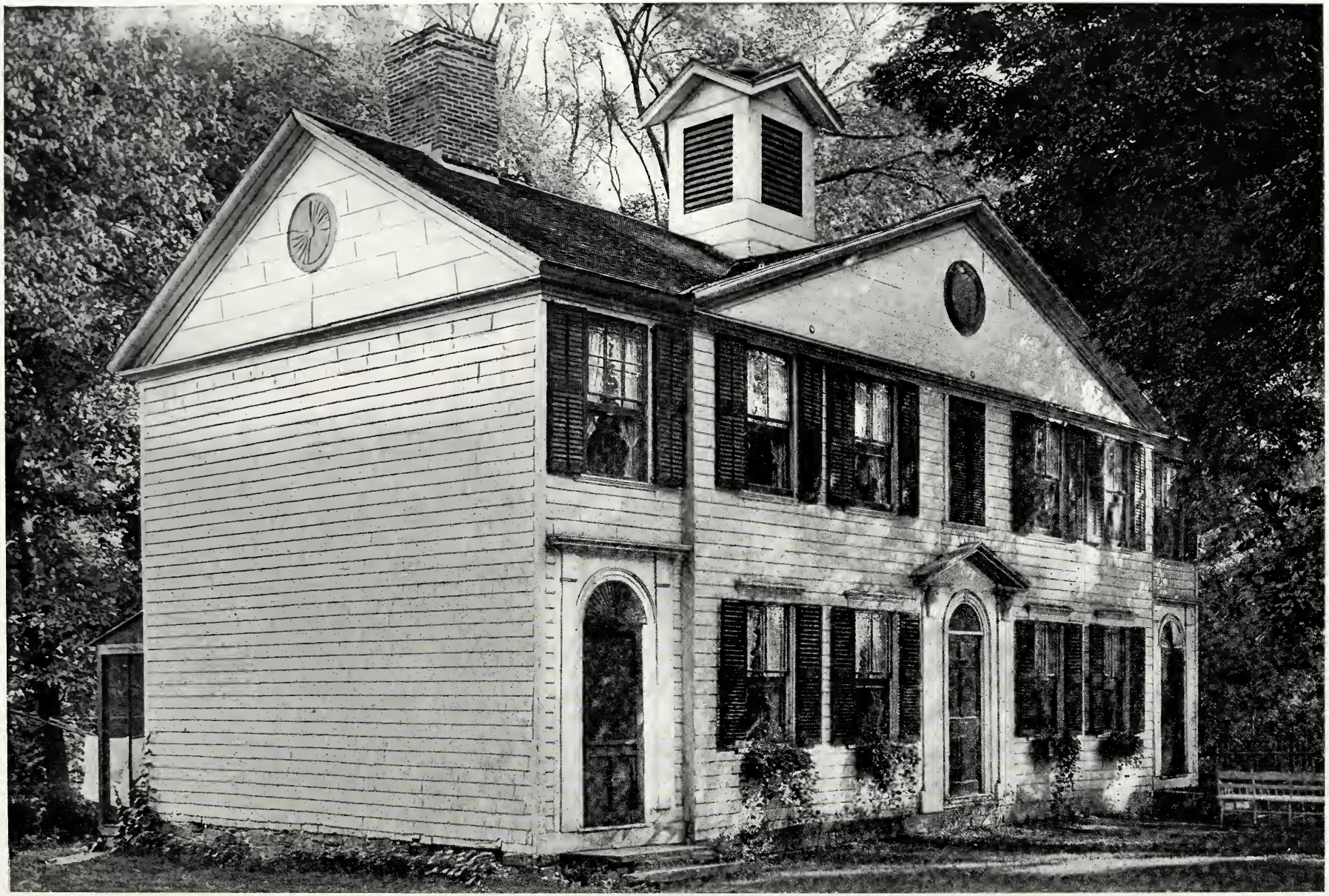
Detail.
THE JESSUP HOUSE, WESTPORT, CONNECTICUT.

The houses, too, were very much alike, simple square boxes, usually two stories in height, with fairly low pitched gable roofs. Occasionally one-story houses with rather steeper roofs were built, and sometimes gambrel roofs were employed on both one and two story houses. The plans showed little variety, being almost always contained in a nearly square rectangle, so that the mass was a simple block, sometimes relieved by low wings, although these were usually later additions. Even piazzas or covered porches did not form part of the original design, so that these old houses depended for their beauty upon two things only: the proportion of a very simple mass, and the excellence of the sparingly employed detail in cornices, doorways and windows. Pilasters or engaged columns were sometimes used to decorate the principal façades, and sometimes there was a change of material in the first story from that in the balance of the house, but usually the wall surfaces were of clapboards spaced with apparent regularity.

With such simple motives, it is astonishing that the designers could obtain any variety in appearance, and that they were able to make the houses so uniformly lovely. Most modern architects would be put to it were they compelled to work within such narrow limits and with so few opportunities to introduce new motives; yet the old carpenter-architects appeared to be able to produce endless variations of a very simple theme, each worthy of study. Apparently their greatest question was as to whether the front or the gable end should be placed to the street; when the gable end was the main façade they often ornamented it to a degree with them unusual.

Once in a while we find a house which has a plan different from the standard one to a marked degree, and in these the designers evidently felt very strongly the need for symmetry. Take, for example, the Jessup house at Westport; this house has a gable in the center flanked by short wings with hip roofs. Curiously enough neither of the two doorways is in the gable end but they flank it in the wings; and they are by no means as much ornamented as is customary in doorways of this period, but are rather suppressed to accentuate the importance of the central gable end. The extreme slenderness of the engaged columns expresses their purely decorative purpose, and the arches over the windows and the panels below them illustrate very well the way in which

THE JESSUP HOUSE, WESTPORT, CONNECTICUT.

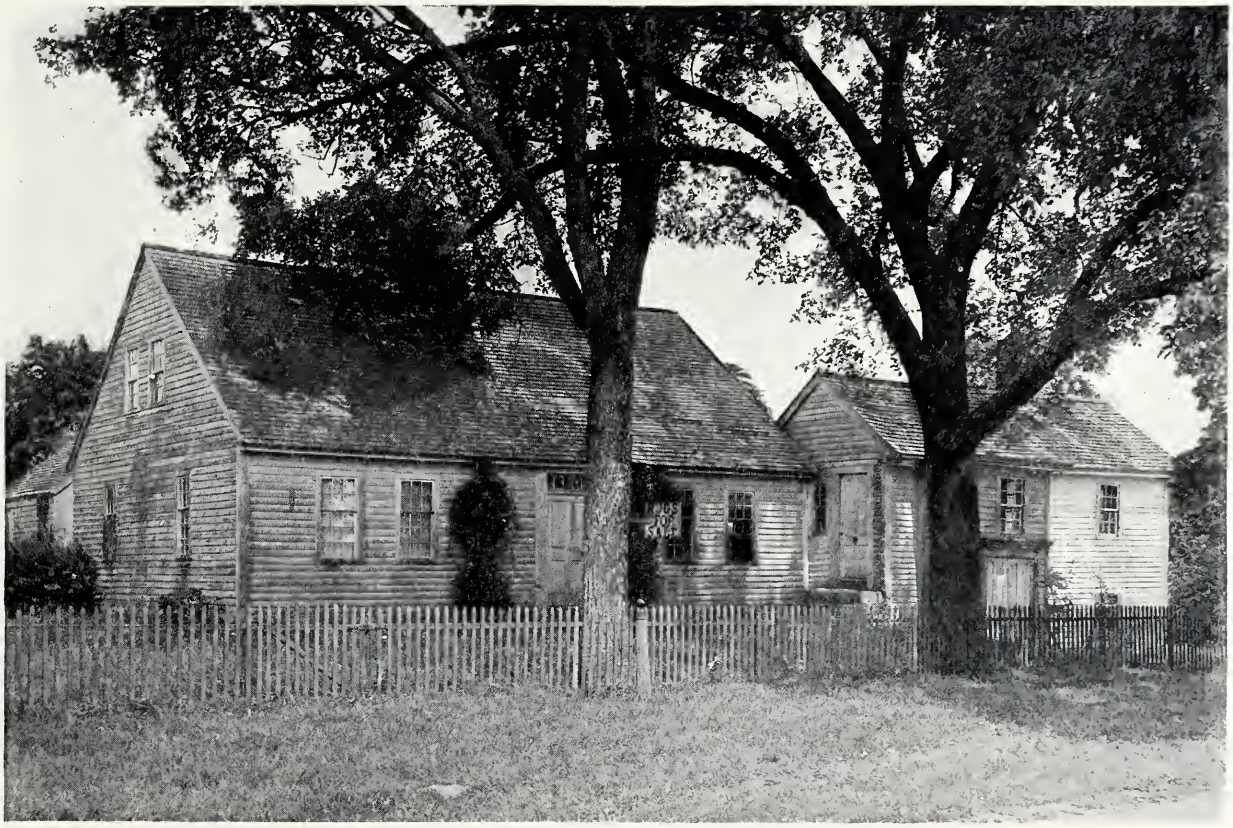


THE OLD ACADEMY, FAIRFIELD, CONNECTICUT.

the later Colonial designers used plain surfaces of flush boards as a decoration.

One of the most interesting of the buildings along the Post Road is the old Academy, now used as a tea-room, in Fairfield. It was built, as its name indicates, for a boys' school; and its designer evidently felt that its semi-public purpose should be expressed on its façade. This he did by introducing a pediment over the five center bays, and projecting the wall below five or six inches from the main wall. The cupola or lantern is in its present state new, but replaces a former one. The charm of the building is largely in the plain end walls and the flush boards used in the gables and pediment; the detail is not very interesting, but the three doorways, the pediment and the cupola make a quaintly dignified little public building.

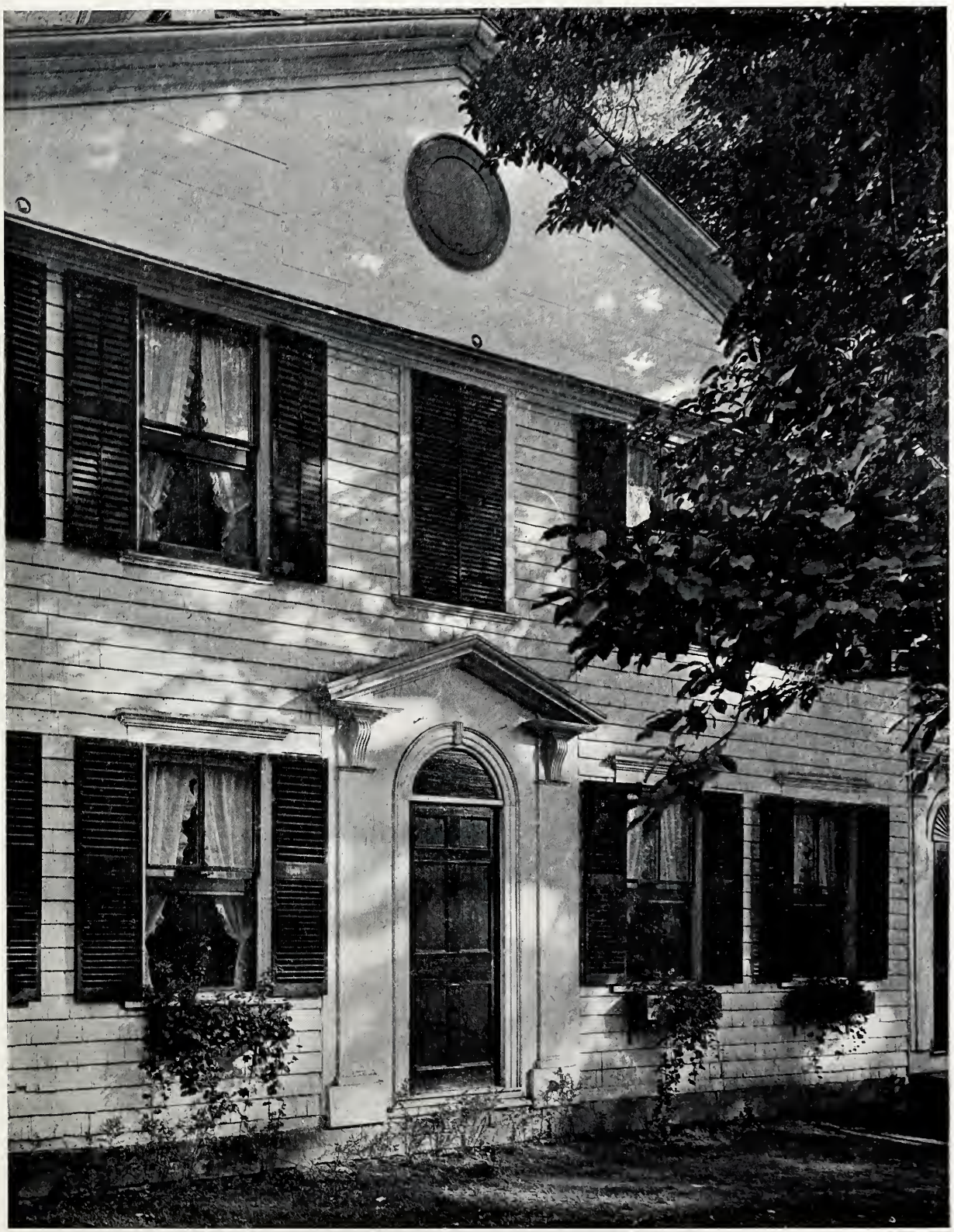
New Haven has grown to be a pretty big city itself, but still retains some relics of the time when it was still a toy Colonial city. The old churches still dominate the green, and around it are two or three of the old houses, of type similar to those in the little towns along the Post Road. Going east from New Haven along the road all the way to New London, we pass through an unbroken succession of little towns which, at least in their central features, have changed little in the last hundred years. We can still form an excellent idea of how Branford, Guilford, Clinton, Saybrook, Lyme and Mystic appeared from the top of the mail stage; or, indeed, from any one of the towns we could know how the others must have looked. Most of them still have at least one old church with four tall columns down the front and an excellent classic tower over the main entrance; the old greens are well kept and filled with old elms, and surrounded by square white houses appearing to regard the green, over the white picket fences which surround them, with an air demurely discreet. Of these houses the several varieties are illustrated: the beautifully placed square old house at Guilford, with its tiny dooryard, shows in its roof of unequal pitches a reminiscence of the seventeenth-century work; the house on the Post Road near Saybrook is as nearly typical of the locality and the period as it is possible to imagine; one of the "early settlers" survives in Groton Center, bearing a tablet which states that "Whitefield the Evangelist preached from a platform erected level with the upper windows of this house, June, 1764." Curious inscription!



HOUSE AT GROTON CENTER, CONNECTICUT.

(*Text continued on page 12*)

HOUSE AT OLD MYSTIC, CONNECTICUT.



THE OLD ACADEMY, FAIRFIELD, CONNECTICUT.

HOUSE NEAR WESTBROOK, CONNECTICUT.

HOUSE AT GROTON CENTER, CONNECTICUT.

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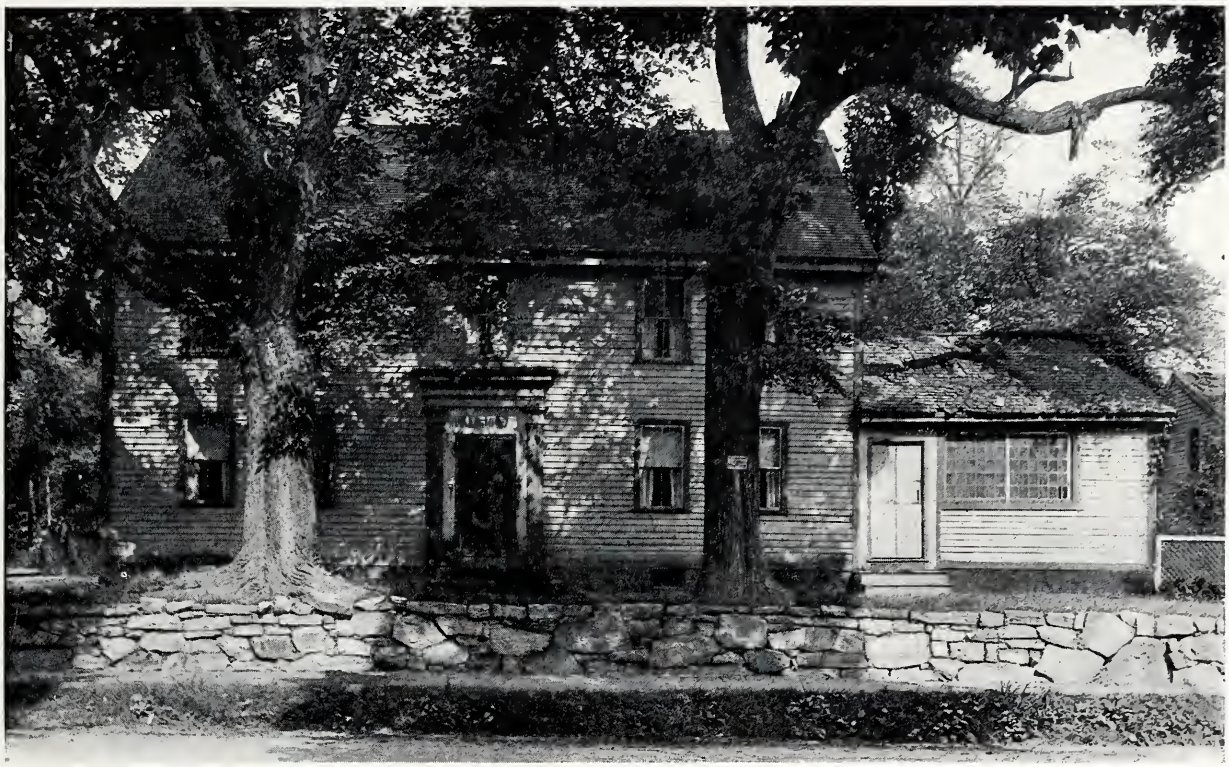


THE STAUNTON HOUSE, CLINTON, CONNECTICUT.

HOUSE AT OLD LYME, CONNECTICUT.

Doorway.
HOUSE AT GROTON CENTER, CONNECTICUT.

It interests us because of its very humanity, the quality it has of small town gossip. Very likely, not one out of fifty who reads it with edification has the remotest idea of who was "Whitefield the Evangelist," or even a very clear idea as to what an evangelist is or was. The inscription fails to inform us where the platform was erected. Was it against this house, or across the road, or in some neighboring State? And why should this house have been used as a standard of measurement? Yet it is a curiously satisfactory inscription, and one leaves with real pleasure at knowing that the platform was so high, and hopes that the preacher didn't fall off.

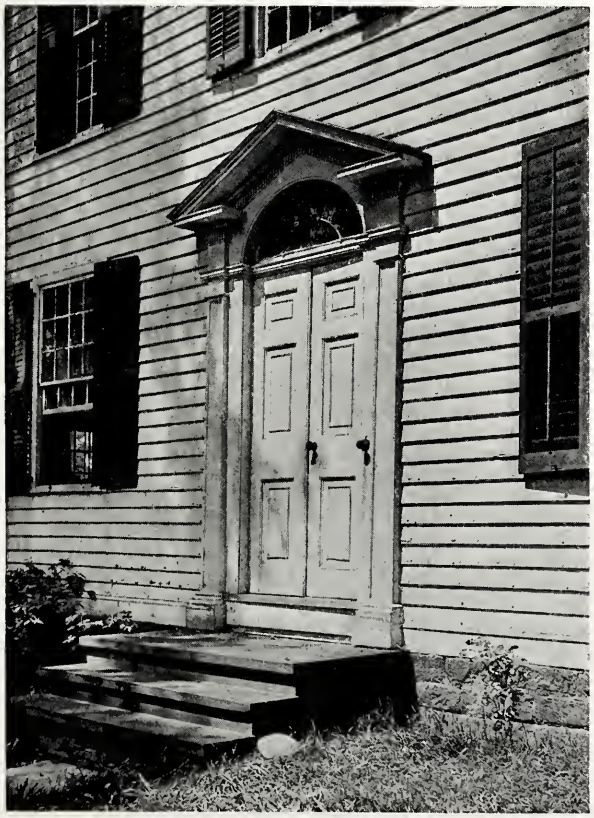
Some of the houses are of the humbler sort—farmers' or fishermen's cottages; but all alike are pervaded by the same peaceful spirit which holds the whole countryside in a sort of spell. It must be a very happy life to be a fisherman in the town with the most enthralling name in America,—Mystic; though Qu'appelle in Quebec Province also has its claim. Mystic has not grown at all, but sits on its Mystic River, dreaming of the days when its whale-ships brought back souvenirs from Tahiti and the Marquesas. New London, on the other hand, has grown great, or at least greater than it was, and is fortunate in having one of the few public buildings of Colonial days extant,—the county court house,—from which we gain a very clear conception of what was our ancestors' idea of grandeur. We have advanced beyond them in the understanding of what size is, and what art is, but we can still learn from the quiet dignity of this beautiful old building the value of pure design.

Our ancestors' conception of what was requisite to elevate a building to the dignity of a court house differed from ours, less in the choice of motives than in their size. Pilasters to-day are the things we most commonly use to impress upon the beholder the fact that the building they adorn is one of importance, but where we would indicate the size of the rooms by running the pilasters the full height of the building, the older designers prefer to superimpose their orders. There are few or no elements we can select from the design of this building which identify it as a public building rather than a residence, and yet its motives subtly express its purpose. The material of which it is composed, the scale of the detail, the general mass and even the lantern are not in any sense distinct from the same motives in private-house work; the pathetic attempts

Doorway.
HOUSE AT OLD LYME, CONNECTICUT.

to produce a sense of solidity by the introduction of quoins on the first story and heavy key blocks over the windows are not distinguishing features of this building, or even of other old public buildings.

The same characteristics mark most of the early American public buildings, as for example the New York City Hall and Independence Hall in Philadelphia; the purpose was rarely expressed by magnifying the size of motives, but rather by their multiplication, and it would seem with real benefit to the dignity and quality of their work. A large row of columns is unquestionably an impressive feature, but there seems to be a limit to the size to which they can profitably be used; to increase them beyond this limit is rather an evidence of paucity of imagination than of a lofty conception. It will be remembered that Guy Lowell won the competition for the New York County Court House with a design which was least in scale of all those submitted, and the enormous columns which were the dominating feature of many of the designs submitted became ludicrous when the true scale of the exterior was indicated by Mr. Lowell's drawings. It must also be remembered that there is no problem in classic architecture more difficult than to superimpose orders, especially more than two in number, yet it is a problem which the early architects solved in general much better than we. The greatest difficulty is probably to combine the cornice of the building with the entablature of the uppermost order; certain of our architects have even tried to decorate skyscrapers from top to bottom with applied orders of two or three stories each; it is obvious that it is impossible to reconcile the scale of the cornice of a thirty-foot order with that of a three-hundred-foot building. In this little court house at New London, the two-story building is perfectly terminated with a cornice of excellent scale as regards the order of which it is an integral part.



Doorway.
HOUSE NEAR SAYBROOK, CONNECTICUT.

Doorway.
HOUSE AT OLD MYSTIC, CONNECTICUT.

It is impossible to say just why we are so rarely able to approximate the quality of Colonial work. Certainly we are better educated in architecture,—or should we say *more* educated? We have a wider field of precedent from which to draw and we have more money and better mechanics with the same quality white pine as a building material, yet the Colonial architect showed within his limited field a more daring talent for design, and a greater perfection in execution.

THE COUNTY COURT HOUSE, NEW LONDON, CONNECTICUT.

FIFTH ANNUAL ARCHITECTURAL COMPETITION

PROGRAMME FOR A ROADSIDE TAVERN

OUTSIDE FINISH TO BE OF WHITE PINE

PRIZES AND MENTIONS	
Design placed first will receive	$750.00
Design placed second will receive	$400.00
Design placed third will receive	$250.00
Design placed fourth will receive	$100.00
Six Mentions	

JURY OF AWARD	
Cass Gilbert	New York
Chas. Z. Klauder	Philadelphia
Howard Shaw	Chicago
R. Clipston Sturgis	Boston
F. R. Walker	Cleveland

Architects and Architectural Draughtsmen are cordially invited to compete

Competition closes at 5 p.m., Monday, May 3, 1920

Judgment, May 14 and 15, 1920

IT has long been a matter of regret that the standard, not so much of food and service, but of the general appearance of the roadside hostelries in the rural districts of the United States is so universally discouraging, while in England every wayside tavern offers at least cheerful and agreeable surroundings to its patrons. In many cases a ramshackle, unkempt-looking building houses an excellent cuisine, but unless its reputation for good food is known, the casual passer-by will not be tempted to try its hospitality.

Of late, owing to the increase in motor traffic, and the correspondingly large demand for attractive accommodations and adequate service, a great many small hostelries, situated often in pleasant and secluded spots, have been established. Although some of these places, especially in the neighborhood of the larger cities, have an unenviable notoriety, there are very many others which meet pleasantly and without ostentation a very real necessity. These latter establishments—call them taverns, coffee houses, restaurants, or what you will—have been for the most part housed in old buildings, with the slightest possible alterations to make them in any sense adequate. The proportion which have been intelligently constructed to suit their purpose are small. However, those in which care has been expended to make them artistically agreeable have attracted sufficient patronage to prove that the expenditure has been justified. Of course, good food and good service will eventually attract a regular clientele, but the casual passer-by will instinctively assume that the tavern with an inviting and tasteful exterior will be managed by people who know how to care properly for the traveller.

Therefore, for the subject of this competition, we have selected a small roadside tavern, capable of providing satisfactory, though simple, entertainment, and not necessarily situated in or even near a city.

PROBLEM: The design of a roadside tavern, to be built of White Pine, which is for all year round use, and which is to include a restaurant, and living quarters for the people who run it. The requirements are as follows:

A dining room, area 750 square feet, and of such shape that the removal of tables would permit it to be used for dancing.

Men's dining room, area 200 square feet.

Private dining room, area 175 square feet.

Private dining room, area 100 square feet.

Reception room, area 250 square feet.

Adequate lavatories and toilet rooms for both men and women.

Kitchen and service portion, area 500 square feet.

Chauffeurs' dining room, area 150 square feet.

Living room for proprietor's family, area 300 square feet.

Two main bedrooms, area 225 square feet each, and one bath.

Four servants' bedrooms, area 80 square feet each, and one bath.

A space for the sale of candies and soft drinks, area 125 square feet, with direct access from the highway.

These rooms may be disposed in one, two or three stories, as the competitor may elect.

Floor heights should not be less than 8 feet nor exceed 12 feet.

Cellar will be required for heating purposes only, and need not be indicated on drawings.

No piazzas other than an entrance porch are required.

The problem shall include a lay-out of the plot indicated herewith, showing development of the property as a whole.

The competitor shall design an appropriate hanging sign for the entrance, which, drawn at a scale of ½ inch to the foot, shall be his *nom de plume* or device.

The architectural style is optional.

IT IS REQUIRED TO SHOW: A pen-and-ink perspective of the subject, projected from a ¼ inch scale plan, clearly indicating the character of the exterior finish. Plans of each floor at ⅛ inch scale, blacked in solid, with the dimensions of each room given in good-sized figures. Two elevations at ⅛ inch scale. A cross section at ⅛ inch scale. A plot plan at 1/32 inch scale, showing what is in the contestant's mind as the desirable development of the entire property. Detail drawings at ½ inch scale of some interesting feature of the exterior, and of the main dining room. Profiles of the exterior details at 3 inches to the foot, in sufficient number to present the subject adequately and attractively.
Graphic scales must be shown in all cases.

JUDGMENT: The Jury of Award will consider the architectural merit of the design and the ingenuity shown in the development of the plans; the fitness of the design to express a wood-built building; the appropriateness of the design to the given site.

Excellence of rendering of the perspective, while desirable, will not have undue weight with the Jury, in comparison with their estimate of the contestant's ability if otherwise shown.

The Jury positively will not consider designs which do not conform in all respects to the conditions of the Competition.

PRESENTATION: Drawings are to be shown on two sheets only. Each sheet is to be exactly 26 × 34½ inches. Plain border lines are to be drawn so that the space inside them will be exactly 25 × 33½ inches. Whatman or similar *white* paper is to be used. Bristol board or thin paper is prohibited, and no drawings are to be presented mounted. All drawings must be made in BLACK ink. *Diluted black ink is particularly prohibited.* Color or wash on the drawings will not be permitted. All detail drawings are to be shown on one sheet. It is especially required that the perspective be accurately plotted. There is to be printed on the drawings as space may permit: "DESIGN FOR A WHITE PINE ROADSIDE TAVERN." The drawings are to be signed by a *nom de plume* or device.

DELIVERY OF DRAWINGS: The drawings are to be rolled in a strong tube, not less than 3 inches in diameter, or enclosed between stiff corrugated boards, and sent to Russell F. Whitehead, Editor, 132 Madison Avenue, New York, N. Y., to reach him on or before Monday, May 3, 1920. Drawings delivered to Post Offices or Express Companies in time to reach their destination and to be delivered within the hour set for final receipt will be accepted if delayed by no fault of the competitor. Enclosed with the drawings is to be a sealed envelope, bearing on the outside the chosen *nom de plume*, and on the inside the true name and address of the contestant. Drawings sent by mail must be at the first-class postage rate as required by the Postal Regulations.

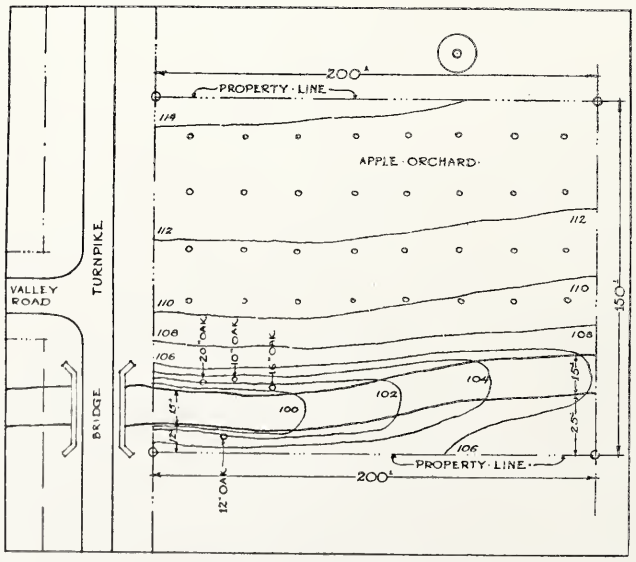
Drawings submitted in this Competition are at owner's risk from the time they are sent until returned, although reasonable care will be exercised in their handling and keeping.

THE PRIZE DESIGNS are to become the property of *The White Pine Series of Architectural Monographs*, and the right is reserved by this publication to publish or exhibit any or all of the other drawings.

PUBLICATION OF DESIGNS: The Prize and Mention drawings will be published in the August, 1920, number of the Monograph Series; a copy of this issue will be sent to each competitor.

Where drawings are published or exhibited, the contestant's full name and address will be given and all inquiries regarding his work will be forwarded to him.

RETURN OF DRAWINGS: The authors of non-premiated designs will have their drawings returned, postage prepaid, direct from the Editor's office.

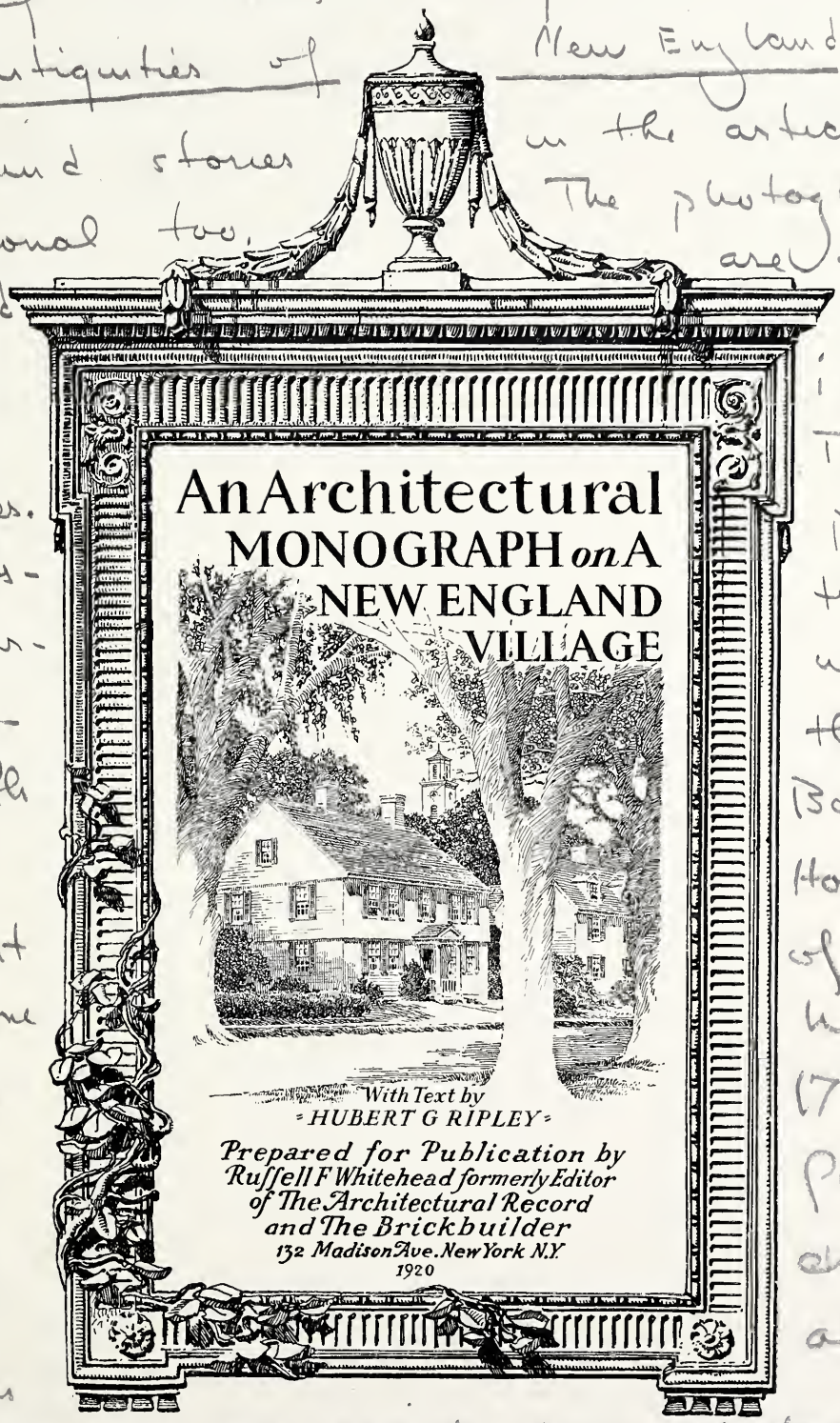


SURVEY OF PROPERTY.

This article was written either as a hoax or possibly as an April Fool's jest. There is no town in Mass. by the name of Stotham, nor any such work as Cranitch's Curious Antiquities of New England. All other details and stories in the article appear to be pictional too. The photographs on the other hand are of actual New England houses which can be identified in many cases. The photograph of the Aspinwall Home is of particular interest and significance. Together with the "Old Feather Store" in Boston and the Home in Salem it forms one of the only houses to have survived from the 17th cent. with its orig. Parade gables. All other existing examples have been altered or restored. There are at least two photographs of the Aspinwall House extant neither one of which seldom if ever appears in any published form. The reproduction here is thus of considerable value.

A.L.C.

A.L. Cummings



See Journal of Soc. Arch. Historians, May 1964 XXIII 2 p. 111

THE JENKS-GREENLEAF HOUSE. Detail of Doorway.

This number is a hoax.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. VI APRIL, 1920 No. 2

A NEW ENGLAND VILLAGE

By HUBERT G. RIPLEY

Mr. Ripley was born in Massachusetts, and, from the nature of his profession, being attracted by the study of New England antiquities, is pursuing some original research work into the early history of the Massachusetts Bay Colony. Mr. Ripley is a member of the firm of Ripley & Le Boutillier, Architects, of Boston.—EDITOR'S NOTE.

"Far from the madding crowd's ignoble strife,
Their sober wishes never learned to stray;
Along the cool, sequestered vale of life
They kept the noiseless tenor of their way."

WHEN Zabdiel Podbury fled from Stoke-on-Tritham in the Spring of 1689 with Drusilla Ives, taking passage on the bark *Promise,* sailing for Massachusetts Bay, it was not realized at the time that, from this union, and the joint labors of the Penthesilean pair, the village of Stotham (so named by them in memory of their autochthonous abode) would in later days come to be regarded as a typical example, although, perhaps, not so well known, of the unspoiled New England Village.

The terms typical and unspoiled are used advisedly, as a reference to the illustrations will show. There are, possibly, no especially striking or far-famed structures, no wealth of fine carving or ornamental detail, no grand estates or mansion houses, yet from its early simplicity, and quality of chaste primness, the village has slowly developed, until, as it now stands, a characteristic chapter of New England endeavor lies spread out on the gently undulating plain, lapped by the salt waters of the inland cove on one side, and stretching out by the fertile meadows of the river on the other. The first temporary houses soon gave way to more permanent structures, and the tradition of restrained, conservative building has been faithfully followed even to the present day.

Fortunately there was no occasion, and, what is more unusual, no inclination to depart from the customs and practices of the earlier settlers, in buildings of a later period, and the blighting hand of the real estate promoter, and the withering touch of the speculative builder, are conspicuously lacking.

To the Podbury family—who may well be termed the founders of Stotham—eleven children were born, seven boys and four girls. Adoniram, who married Hephzibah Jenks, died in his early thirties, and the descendants of his widow, who afterwards married Theron Greenleaf, still keep up the old Jenks-Greenleaf house, the doorway of which is shown in the frontispiece.

Ira Podbury married Serena Bellows, and their son Manasseh, afterwards a colonel in the Stotham Fusileers, who made an enviable record in the Revolutionary War (*q.v.* Bilks' "History of the Early Revolutionary Volunteer Guards Associations" and Cranitche's "Curious Antiquities of New England Villages," pp. 329–427 *et seq.*), the financier of the family, built the second Podbury-Ives house, which was the pride of the village.

Obadiah and Nahum Podbury died in their early youth, Elnathan was lost at sea, but the youngest son, Obijah, early developing a natural instinct and taste for building, constructed, with the assistance of three others of the first settlers, many of the simple old farm-houses, a few examples of which are illustrated in the following pages.

Of the four daughters, Keturah, Mehitabel, Evelina and Zoë, nothing is known, except of the youngest. Zoë married Heman Billings, and the Billings house, designed by Speat, a Scotch architect, with its sloping gardens, gently terracing down to the river, has been kept in almost per-

The only farm-house in Stotham concerning which the records show lack of authentic data.

fect condition, altered but slightly and with reverent care, as evidences of the relentless tooth of time began to show here and there, until even now its pristine charm is but rounded and enhanced, mellowed and softened, forming a part of a well-nigh perfect example of simple domesticity and dignified unity of fitness of structure to the enframing landscape.

Generations of blushing maidens have swung on the old Billings gate, opening on the path leading to the meadows, in the pale light of the harvest moon, lending shy ear to the rustic swains of the village, as in whispered and halting phrases they spoke of their hopes and aspirations; and as a result of these meetings, old traditions were kept alive, and more and more houses were built and hearthstones kept bright, sanded floors neatly traced in swerving lines, and the simple life of the early settlers passed on through the mellowing influences of time.

Cadwallader Simpkins came to Stotham in 1734 in company with Barzillai Plainfield and opened a general store. Ebenezer Rogers' tannery down on the salt marsh meadows was just starting at the time, and the firm of Simpkins and Plainfield, which had prospered since its inception, undertook to finance the tannery business, and started a shoe and harness shop in a small way as a side line. From the very beginning the venture prospered, and the tannery grew and the shop expanded into the old stone factory, with its easily obtainable water power from a natural dam, slightly enlarged and extended by building a mill race, running close by old Obed Stowe's place.

Ebenezer was astute enough to retain control of the business, while duly sensible of the help he was receiving from the proprietors of the general store, and in the course of time amassed a considerable sum of money for those days. He was a generous contributor to the Congregational church—not the one shown in our illustration, but an earlier type, on whose sturdy foundations of rubble the new church now stands. Barzillai Plainfield retired from business while still in the hale and hearty forties, and

The house which Obijah Podbury built for his stepbrother Nahum Bodkins.

built an almost palatial mansion, for its simple surroundings, yet the details are well contained and the ornament sparingly applied.

There is a curious story, too long to be related here (for complete details consult Cranitche's "Antiquities," Vol. XIX, from which sterling work many of the facts here related were drawn), concerning the Rogers mansion, better known under its local title, as the "Haunted House," or the "House of Buried Treasure." Briefly, its outline is as follows:

This house was entirely constructed of material cut on the spot.

Ichabod Somes, a wild, untamed, red-headed youth of the village, ran away at the age of sixteen, and shipped before the mast on the privateer *Polly*, at the beginning of the French and Indian Wars. Ichabod appears to have been a strapping youth, tall, and well formed for his age and of callipygian aspect. In later years it used to be said by the few who were fortunate, or unfortunate, enough to have encountered him, that his single remaining eye, the other having been lost in one of his numerous encounters with Barbary pirates, possessed a peculiar basilisk quality before which even the stoutest heart quailed, and the most resolute spirit became as weak as babbling waters.

After many and various adventures, enduring through a period of some ten or a dozen years, during which time Ichabod had, by sheer force of dominance, attained command of a vessel of his own, all trace of him became lost.

Meanwhile the Rogers mansion suffered many vicissitudes. An old darkey servant, named Phinehas Moseley, was discovered one frosty December morning on the floor of the wood-shed, with his throat cut from ear to ear. It happened that the family were away at the time, and the crime would not have been discovered so shortly after its committal, had not Gershom Judkins, Obijah Podbury's foreman and right-hand man, happened to be passing by, and, as it was a cold morning, knowing that the Rogers family were away, decided to step in for the wicker demijohn of Santa Cruz rum that old Phinehas had drawn off from the Rogers rum barrel, a little at a time, so that the gradual

Old farm-house on Sandy Point, built by Obijah Podbury.

lowering of its contents would not be noted by the family. Appalled by the sight that met his eyes as he entered the wood-shed, he dashed out with a cry on his lips, only to be intercepted by a tall bearded stranger, with a single piercing eye, who neatly and deftly knocked him down with a staggering blow from the butt of his derringer.

These details were only learned little by little at a later period, for, when discovered, foreman Judkins was picked up for dead, and never completely recovered from the effects of the terrible blow.

The Rogers house was found to be intact, except for the loss of some valuable papers, in particular the deeds and description of the Rogers title to certain meadow lands, some overseas securities in the Dutch East India Company, and a considerable amount in pieces of eight, that were known to have been locked up behind a secret panel in the dining-room wainscoting.

Somes, who by now had acquired a very unsavory reputation, through reports that had trickled into Stotham from time to time, whether rightly or wrongly, was always popularly considered to have committed the crime (a tunnel leading from the wine cellar, where the rum barrel stood, to the outbuildings, furnished a ready means of access and escape to one familiar with the secret of the house and grounds, as Somes undoubtedly was), mainly from the fact that a large heavy derringer, marked with a skull and cross-bones, intertwined with the initials "I. S." (now under a glass and mahogany case in the rooms of the Stotham Historical Society in the basement of the Town Hall), was picked up in the back yard near the wood-shed.

~~THE CADWALLADER SIMPKINS HOUSE.~~ Aspinwall House, Brookline, Mass. 1660; destroyed 1890's.

The large shagbark in the front yard was planted at the time of the raising of the frame of the house.

Strangely enough, Rogers and his wife never returned to Stotham. All trace of them was lost, and the house was closed for years. After a time it came to be called the "Haunted House," and was shunned and avoided by all.

Later generations forgot the qualms and fears of their forebears, and, in spite of its atrabilarious appearance, became quite proud and boastful of its notoriety. Many strangers wandered out through the daggle of the front yard on sunny May afternoons, poking around here and there, first under the marble tiles of the piazza (which came over in ballast in the Peruvian bark .

Calisaya from Demerara), and afterwards through the main rooms and closets, seeking whatever might be found of interest, in the hope of discovering some trace of the Rogers property, or some clew left by the assailants of Phinehas Moseley.

Thus the old Rogers house gradually disappeared, melting away slowly, baluster by baluster, and door by door, until the Historical Society finally claimed the poor scarred remains for its own, and, for the last thirteen years, has kept the vestiges of the departed grandeur and the boast of Stotham from the despoiling touch of the vandal.

DETAIL OF BALUSTRADE FROM PORTICO OF THE ROGERS MANSION.
The original baluster, from which these were copied, is said to have been brought from Baltimore.

A very beautiful and quaintly carved pine mantel from the Rogers front parlour has been set up in the room of the Society, together with a console from the dining-room door frame, carved out of a solid white-pine plank, three and three-quarters inches thick and thirty inches long, portraying the birth of Ariadne. It was rescued in almost perfect condition, and still retains all its pristine freshness without a crack or flaw. The cornice of the porch, some of the columns, and a few of the balusters may also be seen.

In detail the balusters over the front porch show touches of Southern influence, and it is said they were copied from a pattern brought home by Ebenezer Rogers, who traveled often to Baltimore, where he had many business and social connections, while still active in the affairs of the tannery.

Main Street winds gently up-hill from the village square, lined with stately elms and locusts.

~~THE SALMON WHITE HOUSE ON MAIN STREET~~.
The clapboards were originally painted a deep saffron, but this has lately been changed and the effectiveness of the house somewhat diminished in consequence.

Abram Mitchell H., Chester, Conn.

~~THE SALMON WHITE HOUSE~~. Detail of Main Façade. Abram Mitchell H, Chester, Conn.

The spider-web window in the second story is from sketches by Robert Adam.

See text, page 10.

THE PODBURY-IVES HOUSE. Front Door Detail. Ruben Duren, Architect.

Note that the wide necking of the pilasters is not at all inharmonious in combination with the frieze and architrave above.

On each side are the principal residences of Stotham's prominent citizens. The Beriah Matthews house, now owned by two very charming maiden ladies, who still serve steaming, fragrant Bohea in fragile Chelsea, with crisp buttered Cassava biscuits fresh from a hot trivet in the east parlour, at four-thirty precisely each afternoon, is quite as interesting in its interior as the promise of its exterior indicates.

To one who has enjoyed the privilege of assisting on those occasions, it is a pleasure rarely to be experienced elsewhere, to hear and listen to their delightful conversation, to follow the reminiscences so quaintly worded, and to experience the gentle glow of their charming hospitality.

It is the personal contact with the people themselves that lends an elusive charm to the externals of their environment. As the houses seem to show by their aspect, they are the personification, in their external and internal attributes, of the simplicity of life, and the friendly point of view, of the gentle folk who live in them.

This is true of the Silas Mann house, now occupied by his great-grandchildren (Silas Mann amassed a fortune in the East India trade, and the east dining room is still the most perfect example of Chinese Chippendale extant in New England). It is also true to a lesser degree of Gideon Pond's house and the slightly older Joab Hubbard house. Salmon White's house, sometimes called the Crocus house, on account of the peculiar shade of saffron originally used on the sidings, had a somewhat quaint origin: the main facts, of which the following is only the briefest abstract, were obtained from a pamphlet on the shelves of the Historical Society, entitled "A Short Account of the Experiences of Salmon White on the Sailing Vessel *Roxanne* from Stotham Narrows to Lucca, Anno Domini MDCCXCIX," published by Asher Harrison, 12½ Main Street, Stotham, June, 1823.

THE PODBURY-IVES HOUSE. Ruben Duren, Architect.
Forms a chaste silhouette on the heights overlooking the river.

At the age of thirty-seven Salmon White, at that time just recovering from an attack of enteric anæmia, shipped as supercargo on the brigantine *Roxanne* in ballast for Lucca. After a passage of one hundred and nineteen days, during which head winds and cross currents were encountered, and many hair-breadth escapes from the dangers of the deep, all faith-

fully set forth in the log of Captain Eldad Bottomly, the island of Teneriffe was raised, four points sou'-sou'-west by west off the larboard bow, on the morning of October 23. Dropping anchor in the harbor of Risotto, at the base of the famous peak of Teneriffe, at that time possessing an unenviable notoriety as the haunt of buccaneers of the Spanish Main, it was learned that a young Scotchman by the name of Robert Adam was extremely anxious to leave the island at the earliest possible moment, as well he might be, having been marooned there when all, save he, went down in the wreck of the *Bouncing Betty*.

Young Adam and the supercargo soon struck up a warm friendship, due partly to a natural sympathy in ideals, and cemented permanently by the happy faculty which White possessed in the mixing of Santa Cruz sours, a beverage that young Adam declared topped his favorite negus by several pegs. After a few slugs of this delectable stingo had been brought to a perfect blend with the swizzle-stick, wielded by the deft fingers of a master of the craft, Adam, learning that White, on his return to Stotham, intended to erect a newer and more appropriate house for a man of his circumstances and constantly growing family, whiled away the long hours of the dog-watch by making rough sketches for his new friend, showing, in more or less detail, the inspiration that pervades the southeast façade of Salmon White's house, the peculiar arrangement of the staircase, and more especially the mouldings around the inside of the main door framing.

Some of these sketches may now be seen on the walls of the Historical Society, and a close scrutiny reveals the initials "R. A.," faintly traced in sanded ink, on the lower right-hand side of some scraps of paper, evidently torn from the ship's log, on which they were made.

~~THE HEMAN BILLINGS HOUSE.~~ Southwesterly view. Epaphroditus Champion H., East Haddam, Conn
Note the quality of line given to the façade by the modulation of the siding.

In particular, the spider-web window which adorns the main façade, shows the influence of Adam, though its execution lacks finesse, and may be said to have an original quaintness on that account, not always observed in the works of the famous brothers who afterwards became the vogue, and developed to a high degree of delicacy the more sturdy forms of their predecessors.

Space will not permit mention of all that is of interest in Stotham, fascinating as even the most

~~URIEL UNDERWOOD'S~~ HOUSE FROM THE RIVER.
The proportion and balance between the outbuildings and the main house is particularly good.

~~THE LEMUEL SHORT HOUSE.~~
Now occupied by his great-grandnephew.

casual study of its history may be, but some of the more prominent structures must not be allowed to pass without a note here and there, to call attention to certain of their characteristics.

Obadiah Witherspoon's house at the head of the village green, now owned by Miss Sophronia Winterbottom, a grandniece of Obadiah's, where she takes in a few paying guests for the summer months, is the proud possessor of a portico worthy of the most careful study.

The details of the Ionic capitals and the modulation of the entablature have all been most faithfully and studiously wrought with reverent care, the capitals being hewn by hand out of solid blocks of the finest white pine, and, protected by frequent applications of pure white lead and Calcutta oil, they are as perfect and fresh as the day they left Lemuel Short's shop down by the old dam.

The house of old Joab Drinkwater, who married Corinna Kane in his sixty-ninth year, Corinna being then a mere slip of a girl, dazzled by the worldly possessions of the redoubtable Major of the one-time Stotham Fusileers, shows a façade of great restraint and dignity and at the same time a purity of outline and sense of proportion rarely excelled by buildings of that date.

Uriel Underwood's house, a view of which is shown from the meadows leading to the river, has a nice balance and relation of outbuildings to main structures that is worthy of careful analysis.

Consciously or unconsciously, the earlier generations of New England settlers seemed to strike just the right note of proportion, harmony, fitness, and, what is more impressive, the distinctive character of their lives in the design of their buildings. Even a glance at the exterior of their houses and the most casual study of the planning and material from which they were built, leads to the inevitable conclusion that here, at least, exists an indigenous architecture wholly suited to its purposes.

Almost more than in any other village, this quality is to be noted in Stotham, where the quintessence of naturalness finds its ultimate expression.

~~THE OBADIAH WITHERSPOON HOUSE ON CENTRE STREET.~~ Hartford (?)

Note the perfect preservation of the Ionic capitals, carved from solid blocks of clear white pine.

~~THE FIRST MEETING HOUSE OF THE STOTHAM CONGREGATIONAL SOCIETY.~~

Built on the foundations of an earlier church. The detail of the entablature and the modulation of the pilasters are more refined than those of the first church.

Meeting H., North Woodbury, Conn.

FIFTH ANNUAL ARCHITECTURAL COMPETITION

PROGRAMME FOR A ROADSIDE TAVERN

OUTSIDE FINISH TO BE OF WHITE PINE

PRIZES AND MENTIONS	
Design placed first will receive	$750.00
Design placed second will receive	$400.00
Design placed third will receive	$250.00
Design placed fourth will receive	$100.00
Six Mentions	

JURY OF AWARD	
Cass Gilbert	New York
Chas. Z. Klauder	Philadelphia
Howard Shaw	Chicago
R. Clipston Sturgis	Boston
F. R. Walker	Cleveland

Architects and Architectural Draughtsmen are cordially invited to compete

Competition closes at 5 p.m., Monday, May 3, 1920

Judgment, May 14 and 15, 1920

IT has long been a matter of regret that the standard, not so much of food and service, but of the general appearance of the roadside hostelries in the rural districts of the United States is so universally discouraging, while in England every wayside tavern offers at least cheerful and agreeable surroundings to its patrons. In many cases a ramshackle, unkempt-looking building houses an excellent cuisine, but unless its reputation for good food is known, the casual passer-by will not be tempted to try its hospitality.

Of late, owing to the increase in motor traffic, and the correspondingly large demand for attractive accommodations and adequate service, a great many small hostelries, situated often in pleasant and secluded spots, have been established. Although some of these places, especially in the neighborhood of the larger cities, have an unenviable notoriety, there are very many others which meet pleasantly and without ostentation a very real necessity. These latter establishments—call them taverns, coffee houses, restaurants, or what you will—have been for the most part housed in old buildings, with the slightest possible alterations to make them in any sense adequate. The proportion which have been intelligently constructed to suit their purpose are small. However, those in which care has been expended to make them artistically agreeable have attracted sufficient patronage to prove that the expenditure has been justified. Of course, good food and good service will eventually attract a regular clientele, but the casual passer-by will instinctively assume that the tavern with an inviting and tasteful exterior will be managed by people who know how to care properly for the traveller.

Therefore, for the subject of this competition, we have selected a small roadside tavern, capable of providing satisfactory, though simple, entertainment, and not necessarily situated in or even near a city.

PROBLEM: The design of a roadside tavern, to be built of White Pine, which is for all year round use, and which is to include a restaurant, and living quarters for the people who run it. The requirements are as follows:

A dining room, area 750 square feet, and of such shape that the removal of tables would permit it to be used for dancing.

Men's dining room, area 200 square feet.

Private dining room, area 175 square feet.

Private dining room, area 100 square feet.

Reception room, area 250 square feet.

Adequate lavatories and toilet rooms for both men and women.

Kitchen and service portion, area 500 square feet.

Chauffeurs' dining room, area 150 square feet.

Living room for proprietor's family, area 300 square feet.

Two main bedrooms, area 225 square feet each, and one bath.

Four servants' bedrooms, area 80 square feet each, and one bath.

A space for the sale of candies and soft drinks, area 125 square feet, with direct access from the highway.

These rooms may be disposed in one, two or three stories, as the competitor may elect.

Floor heights should not be less than 8 feet nor exceed 12 feet.

Cellar will be required for heating purposes only, and need not be indicated on drawings.

No piazzas other than an entrance porch are required.

The problem shall include a lay-out of the plot indicated herewith, showing development of the property as a whole.

The competitor shall design an appropriate hanging sign for the entrance, which, drawn at a scale of ½ inch to the foot, shall be his *nom de plume* or device.

The architectural style is optional.

IT IS REQUIRED TO SHOW: A pen-and-ink perspective of the subject, projected from a ¼ inch scale plan, clearly indicating the character of the exterior finish. Plans of each floor at ⅛ inch scale, blacked in solid, with the dimensions of each room given in good-sized figures. Two elevations at ⅛ inch scale. A cross section at ⅛ inch scale. A plot plan at 1/32 inch scale, showing what is in the contestant's mind as the desirable development of the entire property. Detail drawings at ½ inch scale of some interesting feature of the exterior, and of the main dining room. Profiles of the exterior details at 3 inches to the foot, in sufficient number to present the subject adequately and attractively.
Graphic scales must be shown in all cases.

JUDGMENT: The Jury of Award will consider the architectural merit of the design and the ingenuity shown in the development of the plans; the fitness of the design to express a wood-built building; the appropriateness of the design to the given site.

Excellence of rendering of the perspective, while desirable, will not have undue weight with the Jury, in comparison with their estimate of the contestant's ability if otherwise shown.

The Jury positively will not consider designs which do not conform in all respects to the conditions of the Competition.

PRESENTATION: Drawings are to be shown on two sheets only. Each sheet is to be exactly 26 × 34½ inches. Plain border lines are to be drawn so that the space inside them will be exactly 25 × 33½ inches. Whatman or similar *white* paper is to be used. Bristol board or thin paper is prohibited, and no drawings are to be presented mounted. All drawings must be made in BLACK ink. *Diluted black ink is particularly prohibited.* Color or wash on the drawings will not be permitted. All detail drawings are to be shown on one sheet. It is especially required that the perspective be accurately plotted. There is to be printed on the drawings as space may permit: "DESIGN FOR A WHITE PINE ROADSIDE TAVERN." The drawings are to be signed by a *nom de plume* or device.

DELIVERY OF DRAWINGS: The drawings are to be rolled in a strong tube, not less than 3 inches in diameter, or enclosed between stiff corrugated boards, and sent to Russell F. Whitehead, Editor, 132 Madison Avenue, New York, N. Y., to reach him on or before Monday, May 3, 1920. Drawings delivered to Post Offices or Express Companies in time to reach their destination and to be delivered within the hour set for final receipt will be accepted if delayed by no fault of the competitor. Enclosed with the drawings is to be a sealed envelope, bearing on the outside the chosen *nom de plume*, and on the inside the true name and address of the contestant. Drawings sent by mail must be at the first-class postage rate as required by the Postal Regulations.

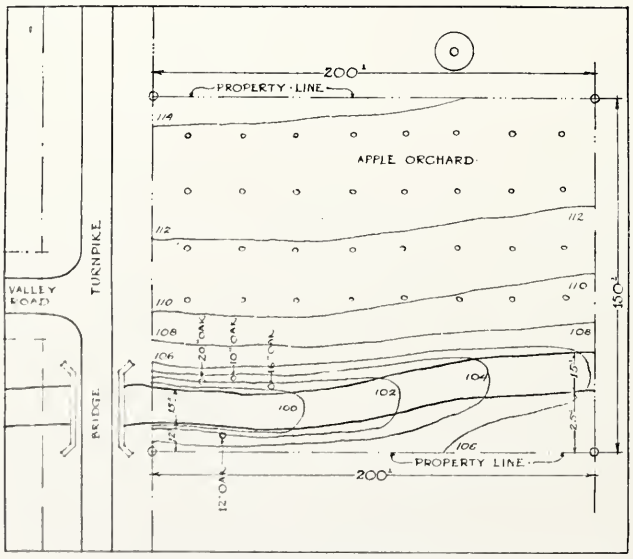
Drawings submitted in this Competition are at owner's risk from the time they are sent until returned, although reasonable care will be exercised in their handling and keeping.

THE PRIZE DESIGNS are to become the property of *The White Pine Series of Architectural Monographs*, and the right is reserved by this publication to publish or exhibit any or all of the other drawings.

PUBLICATION OF DESIGNS: The Prize and Mention drawings will be published in the August, 1920, number of the Monograph Series; a copy of this issue will be sent to each competitor.

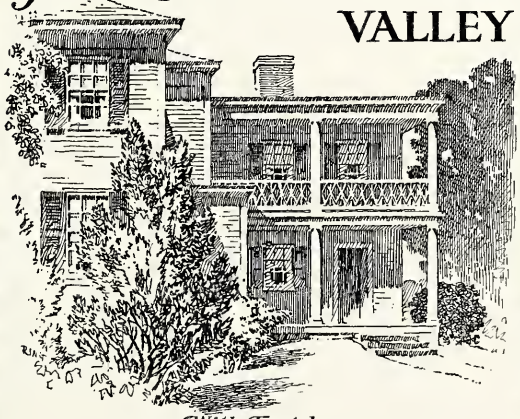
Where drawings are published or exhibited, the contestant's full name and address will be given and all inquiries regarding his work will be forwarded to him.

RETURN OF DRAWINGS: The authors of non-premiated designs will have their drawings returned, postage prepaid, direct from the Editor's office.



SURVEY OF PROPERTY.

An Architectural MONOGRAPH *on The* Wooden *Architecture of the Lower* DELAWARE VALLEY



With Text by
JEWETT A GROSVENOR

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
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1920

HOUSE AT GREENWICH, NEW JERSEY. Detail of Façade.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. VI JUNE, 1920 No. 3

THE WOODEN ARCHITECTURE OF THE LOWER DELAWARE VALLEY

By JEWETT A. GROSVENOR

PHOTOGRAPHS BY KENNETH CLARK AND PH. B. WALLACE

THE Massachusetts colonist disregarded the abundant supply of stone about him and built a timber house. The early Pennsylvania colonist, hailing from a different part of England, settled in a land heavily wooded with a plentiful supply of the best timber heart could wish and used it merely to construct a log cabin for temporary shelter until he had time to quarry stone or bake bricks and build a dwelling of a type like that to which he had been accustomed in the Mother Country. If one may be permitted the indulgence of making a very bromidic observation, we are all creatures of habit. In no one particular is our addiction to hereditary custom more likely to come to the surface than in matters of architecture. This tendency on the part of the first settlers to stick to their own several architectural traditions has been pointed out more than once.

Although the persistent ignoring of physical conditions and clinging to traditional preference for materials and methods of construction, which the colonists, their fathers, and their grandfathers before them had been used to in England, gave the domestic architecture of our earliest Colonial period both variety and a pronounced individual bias, according to the town or shire the settlers had come from, common sense and necessity in time brought modifications, while independence of action and originality grew apace. Independent action, however, in the face of customary usage was always somewhat of an exception; and as exceptions are generally of special interest, for their comparative rarity if for no other reason, so we find it in the case of the wooden houses of Eastern Pennsylvania, West Jersey and Delaware, a portion of the land where the majority of the English settlers showed their traditional preference for stone or brick.

The Swedes in Delaware apparently had no predisposition against timber and used it. Among the colonists of British origin, the men of West Jersey, notwithstanding the excellent early brickwork there to be seen, were the first to adapt themselves to conditions with good grace, make a virtue of necessity, and build of timber when it was well-nigh impossible to get stone and nearly as difficult to come by suitable brick. Their soil was stoneless, good brick clay was scarce, the pine growth was abundant, and they did the obvious thing—they built of timber. And posterity has never had cause to regret their choice. In Pennsylvania wooden structures of any amenity came later—the end of the eighteenth century and the early part of the nineteenth—and reflected the characteristics of the time. In each of these three States, the domestic wooden architecture has peculiarities of its own, but all of it yields interest and from all of it something suitable for modern adaptation can be gained.

In Delaware, at a very early date, dwellings of the type of the oldest house in Dover—chosen as an illustration, not for appearances, but for its archæological value—were not uncommon and were also to be seen in the Swedish portions of Philadelphia. They were of mixed English and Swedish parentage. The outstanding chimney is English, the gambrel roof with its sharp lower pitch sounds a Scandinavian note in contour. The type is simple but strong, and susceptible of interesting development. The old batten shutters, with boards set chevron-wise to form a her-

ring-bone figure, still left on one of the lower windows, are to be noted as characteristic of this part of the country. Despite the neglect and ill usage to which this house has plainly been subjected, its clapboard walls and shingle roof are still staunch and weather-worthy.

OLDEST HOUSE AT DOVER, DELAWARE.

Across the Delaware River, in South and West Jersey, where the easy and substantial affluence of a fertile farming region of large plantations encouraged building, one finds a different condition obtaining. From Salem up to Burlington or Bordentown, in the face of stone and brick tradition and the precedent of numerous fine examples of early brickwork, especially in the neighborhood of Salem, many of the prosperous farmers soon took to the course of least resistance and built of wood.

One of the first, and one of the most interesting, examples of West Jersey wooden architecture is "The Willows," on a point of land jutting into Newton Creek near Gloucester, a structure dating from about 1720. It was once a handsome country seat, but, years ago, owing to the encroachment of manufacturing plants, became untenable as a residence and was abandoned to tenancy and truck-farming. Nevertheless, despite its external dilapidation and sorry surroundings, the house presents features that the student of architecture cannot afford to neglect. Indeed, just because of its dilapidation, some of its structural peculiarities have become visible and admit of easy analysis in a way that would be impossible in a structure kept in decent repair. Besides being one of the earliest wooden houses, it shows the combination of a later addi-

"THE WILLOWS," GLOUCESTER, NEW JERSEY.
Built circa 1720.

HOUSE AT GREENWICH, NEW JERSEY.

tion, with its opportunity for making comparisons, not to be found in any other of the contemporary buildings in the neighborhood. The older or eastern portion (to the right in the picture) is built of three-inch white pine planks, double grooved with sliding tongues and even joints dovetailed together at the corners. The structure is really a piece of cabinet work rather than a piece of carpentry, and is a monument to the skill of the joiner—the old term is peculiarly appropriate for the artisan in this instance—who framed it together. It is only since the loosening and dropping off of the corner boards that this feature of construction has become visible.

"The Willows," as are also nearly all other old West Jersey wooden houses, is "brick-paned," or lined with a solid brick wall inside the plank or clapboard exterior and between the studs. So substantial is the structure and so thorough the workmanship, that, after nearly two centuries, only slight repairs and reasonable care are needed to make it as fit as it ever was.

Of an entirely different type are the capacious, foursquare, clapboarded houses, of slightly later date, that are to be found a-plenty throughout West Jersey. Of this class the house at Bordentown may be regarded as representative, or the house at Salem. These houses boasted a symmetrical, rectangular plan with central hallway from front to back,—rooms on each side of it, an ell extension at the rear, and chimneys at each gabled end. There is rarely any attempt at embellishment, for most of these houses were built by plain Friends who had conscientious objections both to collars on their coats and ornament on their dwellings. The simplest kind of cornice is ordinarily the only concession to the impulse for decoration. Otherwise, nine out of every ten are as plain as the proverbial pipestem, but their proportions are usually agreeable and their general aspect seems to fit in with the quiet affluence and unassuming thrift that furnishes forth their old mahogany midday dinner table with blue Canton and old silver and yet

HOUSE AT BORDENTOWN, NEW JERSEY.
Built circa 1740.

HOUSE AT BORDENTOWN, NEW JERSEY. Doorway Detail.

THE EWING HOUSE, MOORESTOWN, NEW JERSEY. Built circa 1800.

THE BILDERBECK HOUSE, SALEM, NEW JERSEY. Built in 1813.

sets master in shirt sleeves and men in overalls side by side to devour the plenteous fare.

Of more urbane and polished type by far, is the Haddonfield house that appears in the illustration. Chronologically characteristic of the early nineteenth century, it also combines in its aspect an unmistakable note of Quaker reticence and austerity. The usual Classic Revival type is perfectly familiar, but here is a Classic Revival type pared down, attenuated, robbed of all self-assertion, and compressed into Quaker simplicity. The residuum from the transformation turns out to be singularly agreeable. The house, with a door at one side of the front, two windows beside it, three windows on the front of the second floor, and a wing or extension at the side or the rear, belongs to a well recognized type that flourished at the beginning of the nineteenth century. But this type commonly exhibited an accompaniment of some emphatic Classic details. Here, on the contrary, we have the Classic items reduced to the lowest terms, like a rigid Quaker's speech and fashion of garb, and with some elegance withal. Had any more been subtracted, there would have been a risk of meriting the shrewd old countryman's criticism, upon seeing a new building of exceedingly restrained and austere design: "That ain't no architecture; that's a packing box."

Of great charm is the house on the Haddonfield Pike, set amid its box bushes and ancient yew trees, with its modest porches and its side wing expanded into a broad gambrel-roofed structure, only a little less in size than the main body of the dwelling. The house is thoroughly representative of the town, which is itself representative of the best traditions of West Jersey wooden architecture, peculiarly reminiscent of Elizabeth Haddon, that firm and virile-minded seventeenth-century maiden who assumed her father's interests, founded the town, courted and married—of her own initiative, tradition says—and continued to sign and be known by her maiden name.

HOUSE AT HADDONFIELD, NEW JERSEY.
Built circa 1810.

Another house typical of West Jersey domestic architecture in wood, the previously mentioned eighteenth-century building at Bordentown, might be called the decorated member of the symmetrically arranged rectangular dwelling class. The detail of the Bordentown building (1740) is rather unique in point of the course of small panels below a frieze ornamented with

HOUSE NEAR PHILADELPHIA, PENNSYLVANIA.

drapery swags, the fine mouldings of the window casings, and the slender, semi-engaged pillars of the door frame that suggest the work of an artisan from the Dutch counties of North Jersey.

A reversion to the old type of smooth-jointed, grooved-plank construction may be seen in the Moorestown house, dating from about 1800. Both in plan and architectural amenity the illustrations show this building is a highly creditable exemplar of what may be achieved in a wooden medium.

These several types of West and South Jersey wooden houses have set a precedent that has been assiduously followed by later generations in New Jersey towns, so far as material alone is concerned. How much better they might have followed or adapted it in the matter of architectural expression, the "man who was blind in one eye and couldn't see with the other" might tell at a glance. One needs only go through the coast towns or the inland Jersey towns but a little way from New York to be overpowered with the dreary horrors perpetrated anywhere between 1860 and 1885, or even later. Between those years the jig-saw decorator was rampaging at large and embellishing (?) the wooden packing boxes that prostituted a noble building material and did more to give wood, for the time being, a bad name as an architectural medium than any other one thing in the history of building. The old houses show what charm frame dwellings were capable of presenting in intelligent hands.

HOUSE AT WOODSTOWN, NEW JERSEY.

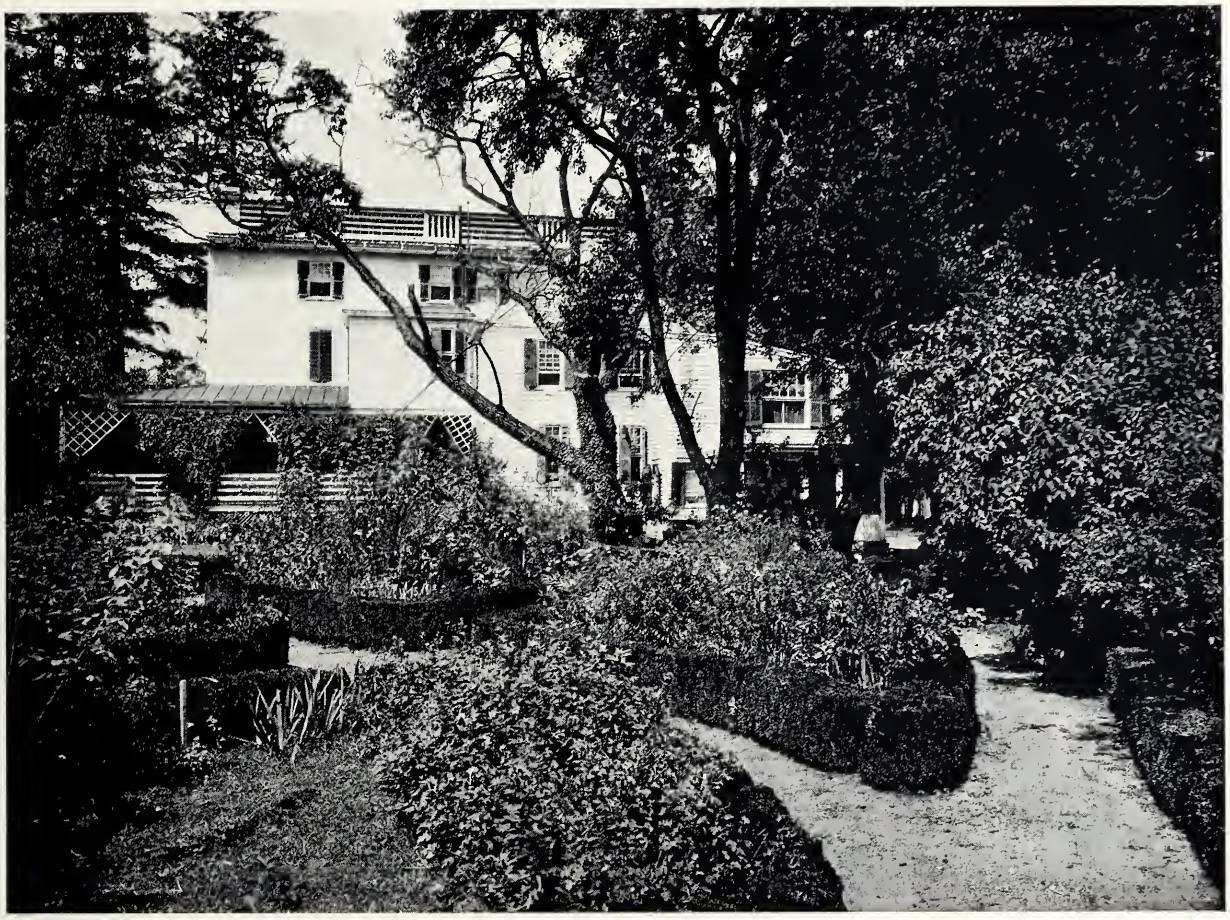
The wooden architecture of the Lower Delaware Valley, while not so abundant as in some other parts of the country, for reasons already mentioned, is nevertheless invested with the merit of a distinct individuality, or several individualities, and has its share to contribute both to the story of house building in America and to modern inspiration.

17 Market Street.

The Bilderbeck House.

DOORWAYS AT SALEM, NEW JERSEY.

HOUSE AT 17 MARKET STREET, SALEM, NEW JERSEY.



MARKET CONDITIONS AFFECTING WHITE PINE

THESE are times of rapid price changes and hysterical predictions, so much so that many men have begun to doubt whether the so-called laws of economics have any force or whether any natural law exists.

With something over forty-two thousand sawmills in the United States—with almost as many owners—all working independently, it is perhaps not surprising, with the present unprecedented and abnormal lumber demand, that there should be so little stability in lumber prices. Corrective forces are at work, however, which must and will accomplish results, even though of necessity the motion is slow.

Industry these days is so necessarily involved with the many complex social and economic effects growing out of the World War, that any attempt at explanation of market conditions must be predicated upon an understanding of the extent of those effects and the limitations they have thrown around our present industrial activity.

The immediate need seems to be production, —the big immediate problem, how to bring it about and how to distribute it.

Perhaps there is not a single social or economic question that does not in some degree either directly or indirectly affect the lumber industry. It seems to be subject to all of the perplexing industrial problems of the day. Yet in attempting a brief explanation of its present condition and a few of the reasons therefor, we may find some assurance that progress is being made, and that the lumber industry will do its part in helping to solve the urgent housing and building problems both of this country and of Europe.

Lumber production during the war was seriously curtailed. Labor shortage, car and transportation difficulties, together with building restrictions, all were contributing causes. Production of lumber was reduced to perhaps fifty per cent. of the pre-war period, and against this the tremendous demands for lumber during that period by industrial plants and for war purposes, rapidly reduced the available stocks.

The early part of 1919 found us, then, with lumber stocks low and with production also at a low ebb. Lumber prices up to that time had risen slightly, but had not kept pace with the advance in other commodities.

Then, suddenly, an unprecedented lumber de-

mand seemed to sweep down from all quarters, and while the industry is large and production facilities are enormous, they were unable to meet, in any sense, this demand. And, again, under pressure of increasing manufacturing costs, car shortage, and transportation difficulties, coupled with this urgent demand, prices rose rapidly,—perhaps, with the multitudinous and widely separated ownerships, quite naturally bringing about a strongly noticeable divergence in the prices asked in different districts and even by different sellers in the same locality.

It is this condition to which the lumber industry is now trying to adjust itself. Production is gaining headway. Speculative buying, while to be expected as long as demand exceeds supply and production, is less prevalent. The next few months will, we hope, see the establishment of a basis somewhere near a standard basis for lumber values in the new order of things. Lumber is just now seeking its place and rapidly finding it. There will be a settling process soon, and the speed with which we are to arrive at it will depend only on how quickly we can get production up to capacity, or, more properly, the extent to which labor unrest, transportation difficulties, and general social and economic developments permit of that attainment.

The lumber industry, once wholly in action, is big enough and strong enough to keep pace with the building needs of the country. There is no danger of shortage of stock items of lumber as long as our social and economic structure holds out against the forces that at times threaten to undermine it.

There will be delays and some disappointments, but there will be progress, and the lumber industry will do its share.

White Pine is holding its place in the scheme of things. The latest available Government statistics show an annual cutting of White Pine at about two and one half billion feet, being exceeded only by Douglas Fir, with an annual output of about six billion feet, and Southern Yellow Pine, with a yearly production of thirteen billion feet. Production of White Pine is decreasing in the Eastern and Lake States, but is increasing in Idaho and adjoining States, where there is still a vast acreage of old-growth virgin White Pine.

The tremendous demands for White Pine are being met and will continue to be met as fast as the numerous influences outside the control of its manufacturers will permit. The years to come will still find it the same big factor in available lumber supply, the same standard of lumber value that it is to-day and always has been.

THE PRICE HOUSE, GERMANTOWN, PENNSYLVANIA.

An Architectural MONOGRAPH *on a* ROADSIDE TAVERN

To be built of White Pine

Competition Drawings

With report of the Jury of Architects

Cass Gilbert: Howard Shaw
Chas. Z. Klauder: F. R. Walker
R. Clipston Sturgis

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1920

FIRST PRIZE DESIGN

Submitted by Joseph Hudnut and Carl D. Montgomery, New York, N. Y.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. VI | AUGUST, 1920 | No. 4

A ROADSIDE TAVERN

REPORT OF THE JURY OF AWARD OF THE FIFTH ANNUAL WHITE PINE ARCHITECTURAL COMPETITION

Judged at the Biltmore, New York, N. Y., May 14 and 15, 1920

PROBLEM: The design of a roadside tavern, to be built of White Pine, which is for all year round use, and which is to include a restaurant, and living quarters for the people who run it. The requirements are as follows: A dining-room, area 750 square feet, and of such shape that the removal of tables would permit it to be used for dancing; men's dining-room, area 200 square feet; private dining-room, area 175 square feet; private dining-room, area 100 square feet; reception-room, area 250 square feet; adequate lavatories and toilet-rooms for both men and women; kitchen and service portion, area 500 square feet; chauffeurs' dining-room, area 150 square feet; living-room for proprietor's family, area 300 square feet; two main bedrooms, area 225 square feet each, and one bath; four servants' bedrooms, area 80 square feet each, and one bath; a space for the sale of candies and soft drinks, area 125 square feet, with direct access from the highway. These rooms may be disposed in one, two, or three stories, as the competitor may elect. Floor heights should not be less than 8 feet, nor exceed 12 feet. Cellar will be required for heating purposes only, and need not be indicated on drawings. No piazzas other than an entrance porch are required. The problem shall include a layout of the plot indicated herewith, showing development of the property as a whole. The competitor shall design an appropriate hanging sign for the entrance, which, drawn at a scale of ½ inch to the foot, shall be his *nom de plume* or device. The architectural style is optional.

THE problem presented in the Fifth Annual Architectural Competition conducted by The White Pine Series of Architectural Monographs involved a study of a Roadside Tavern, and its grounds, and the Jury of Award, in making its decisions, considered the general layout, the plan of the building to meet the needs of guests, and the character of the building within and without as designed to attract the motoring public, not only to stop, but to return.

A hundred designs were submitted, and the members of the Jury were almost overwhelmed with the very large number which were good—so good that they could not be readily or quickly eliminated. It is one of the most encouraging indications of the progress of architecture in this country to find in a general competition of this kind such a very large number of good designs. Older members of the profession, who look back twenty-five or thirty years, can see the very extraordinary advance not only in draughtsmanship but in thoughtful, intelligent design that has marked these years. Men who could render as well as half of these hundred competitors were rare and eagerly sought after simply as renderers. Men who could design with the head as well as the hands were rarer still in architects' offices. In the last analysis, a large number of the designs may be fairly looked upon as worthy of any of the best offices in the country. It is more and more borne in upon the architects of the country that however much they may themselves contribute to the training of their draughtsmen, it is the draughtsmen themselves who make a very substantial contribution to the reputation of the office in which they work, and the Jury wishes to take this opportunity of emphasizing and acknowledging the debt which the architects owe to their draughtsmen. In architecture, more than in any other of the great arts, the best achievement is due to many minds working together, and no one man can claim credit for the masterpieces of architecture which have put this country in the forefront in architectural achievement.

The programme required that the tavern should contain rooms convenient for the enter-

tainment of the public for meals, but not for the night, and should have accommodations for motor cars and chauffeurs, for the servants of the tavern, and for the proprietor's family.

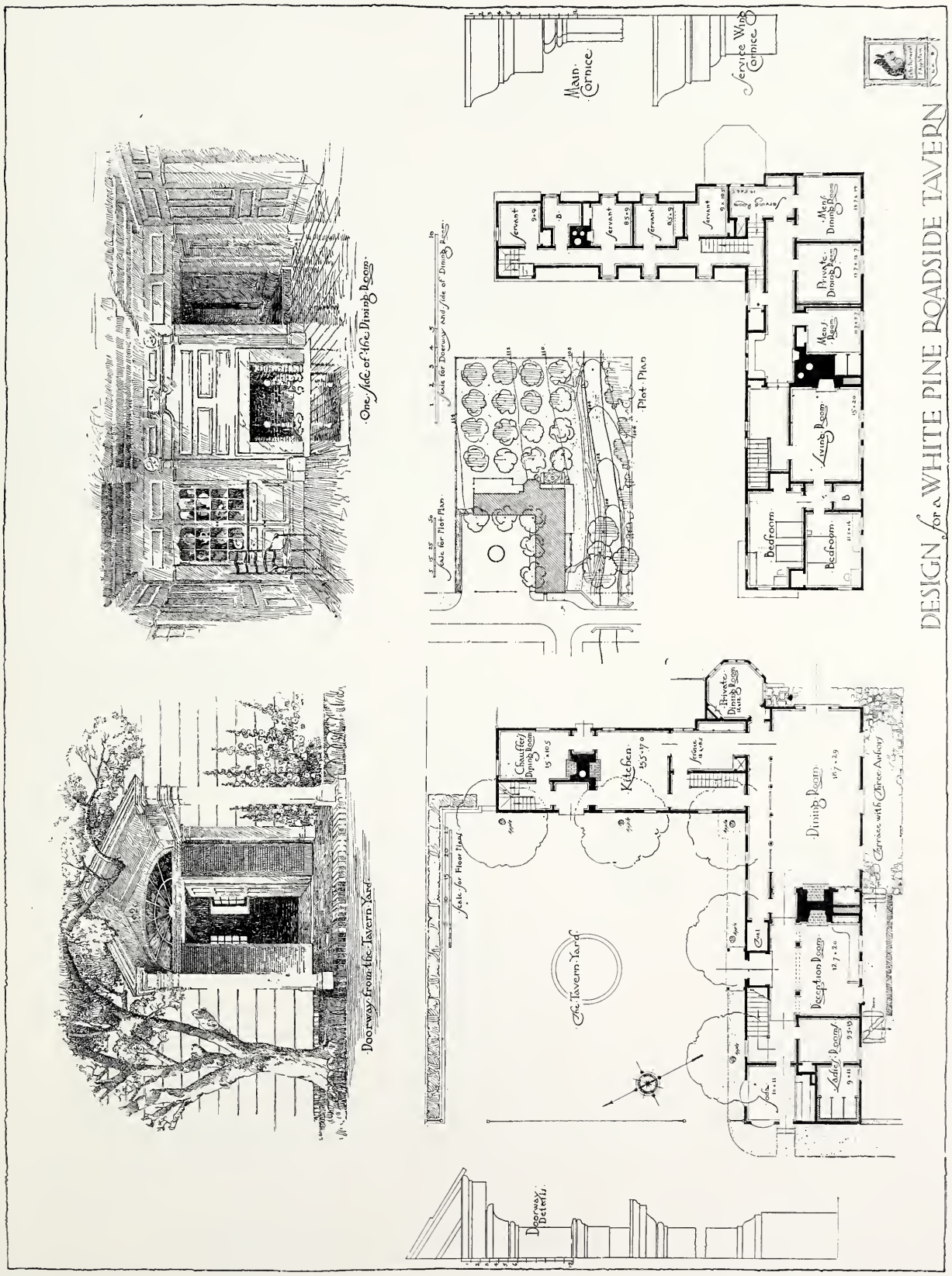
FIRST PRIZE DESIGN. The design placed first has a good general plan. The building, "L" shaped, is close to the road, thus wasting none of the small lot in space for motors to enter or park, and reserving the front on the stream and the apple orchard for the use of the guests. The entrances, both from the court and direct from the street, are well placed to serve the public rooms, the main dining-room occupying the best corner, while the service portion occupies the wing. The exterior expresses the character and the use of the building. Simple and dignified, it is yet distinctly a tavern and not a private house, and the use of differing materials on the outside expresses very cleverly the main public parlors and the service wing. The dining-room French windows open on the terrace, of which more might well have been made. The little shop is admirably located near the street and yet is a part of the composition. The detail sheet shows thorough understanding and both exterior and interior are charming, and though distinctly borrowed, are none the less evidences of judgment and good taste. Incidentally, one questions the use of large beams running lengthwise of the dining-room, but this perhaps is being hyper-critical of a design that is excellent and which would undoubtedly look better rather than worse in execution.

SECOND PRIZE DESIGN. The design placed second came very near that placed first, and perhaps the only reason for this order of one and two was the fact that each of the jurymen independently placed first the one awarded first place, and all independently placed this design second. Both, however, are very good, and this design has its special merits. The general plan lets motors through to the rear, but the guests are landed direct from the street, and no space is wasted. The orchard and stream are preserved for the enjoyment of the guests. All the dining-rooms face this pleasant outlook, and the proprietor's living-rooms are equally well taken care of. The exterior is good in character, simple but full of charm, with a delightful hooded entrance and a portico which connects the front with the dining-rooms at the rear. The interior is simple and dignified, and other details show a thorough knowledge of design. The wrought-iron work is well designed and judiciously used where it gives the best effect. The building as a whole is so planned as to be equally attractive from any approach.

THIRD PRIZE DESIGN. The design placed third is totally different in conception from either one or two, for the author has deliberately and very wisely taken advantage of the contours of the land, and utilized both the first floor and the basement for rooms looking out on the stream. The general plan is admirable. The building is set close to the road; the easy approach and the view of the building are so attractive as to demand immediate attention; but the approach from the other direction, which is not shown, is equally attractive, and is not the least interesting part of the plan. The two-story plan already referred to simplifies the concentration of service, and dining-rooms are well placed for convenience of service. The details of the designs placed first and second are excellent examples of thorough classical knowledge; the details here are equally convincing as examples of good use of the very simplest forms. The wise use of simple material and simple forms is another sign of good taste which is rapidly coming into popular favor. It is somewhat remarkable that a country like ours, new in matters of the Fine Arts, with little or no tradition and no great examples before us, should have so completely avoided the pitfalls of over-loaded ornament and of the straining after something new, which has injured the architecture of both France and England, and absolutely vulgarized any shred of good taste in Germany. The affectations of England and the "New Art" of France never have touched our architects, and we are today doing the most restrained and most conservative work. The third design shows this restraint.

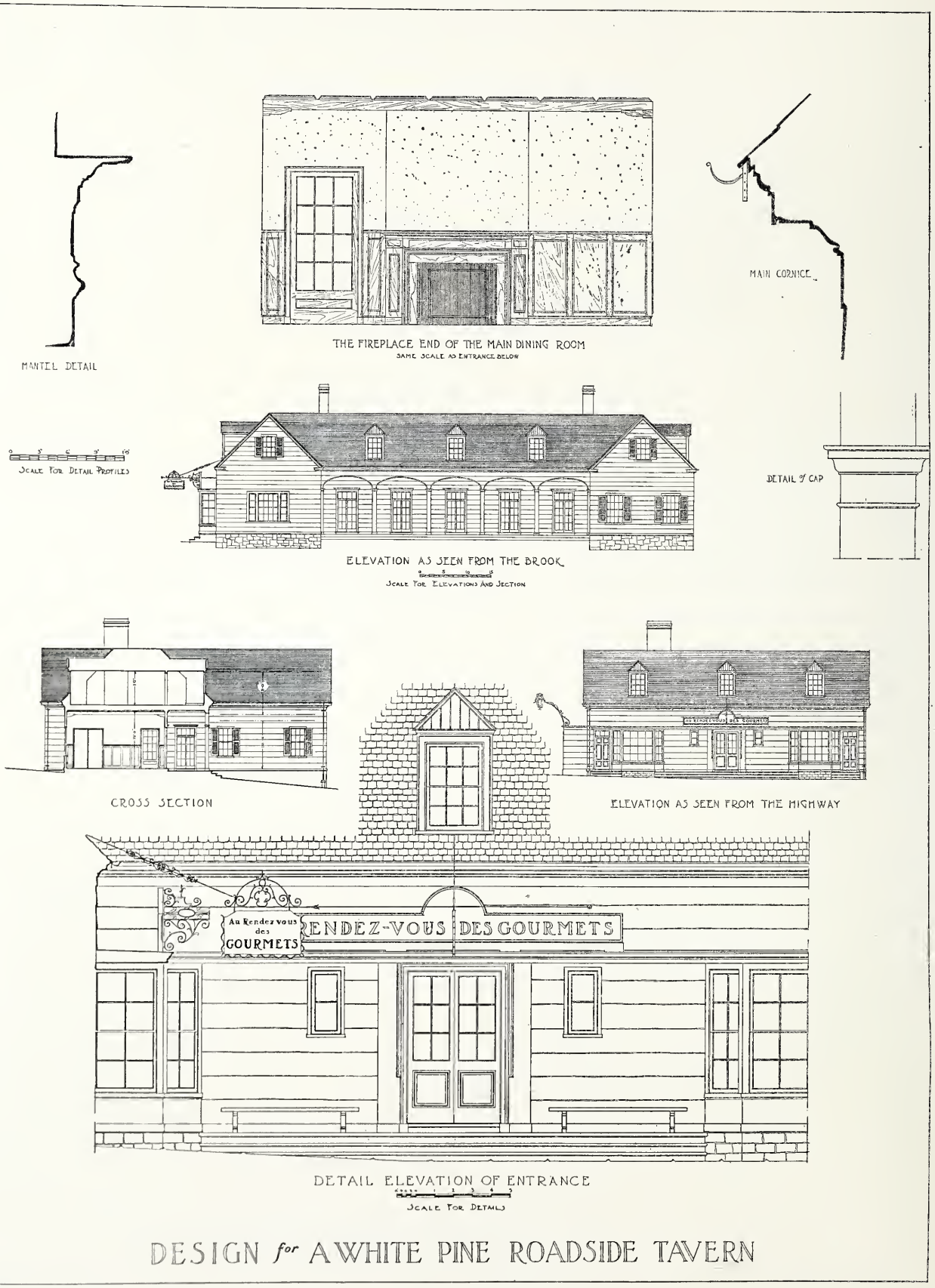
FOURTH PRIZE DESIGN. The design placed fourth was so placed unanimously, and yet the Jury regretted that the terms prevented giving equal or almost equal recognition to another design. In fact, closely following the four leaders there were others who "also ran." The general plan of the fourth prize design is simple and straightforward. The building is placed frankly where it belongs, near the highway, and all the land behind and by the stream is reserved for the guests. The proprietor, rather than the guests, enjoys the outlook over the stream. However, the plan is good and logical, with the guests' portion in the centre, the service on one side and the proprietor on the other; the private dining-rooms are upstairs over the centre portion, with the servants' rooms also upstairs. The proprietor's bedrooms are isolated in the right-hand wing. The interior and exterior details are quiet and restrained, and show a thorough knowledge which is admirable.

(*Continued on page twenty-four*)



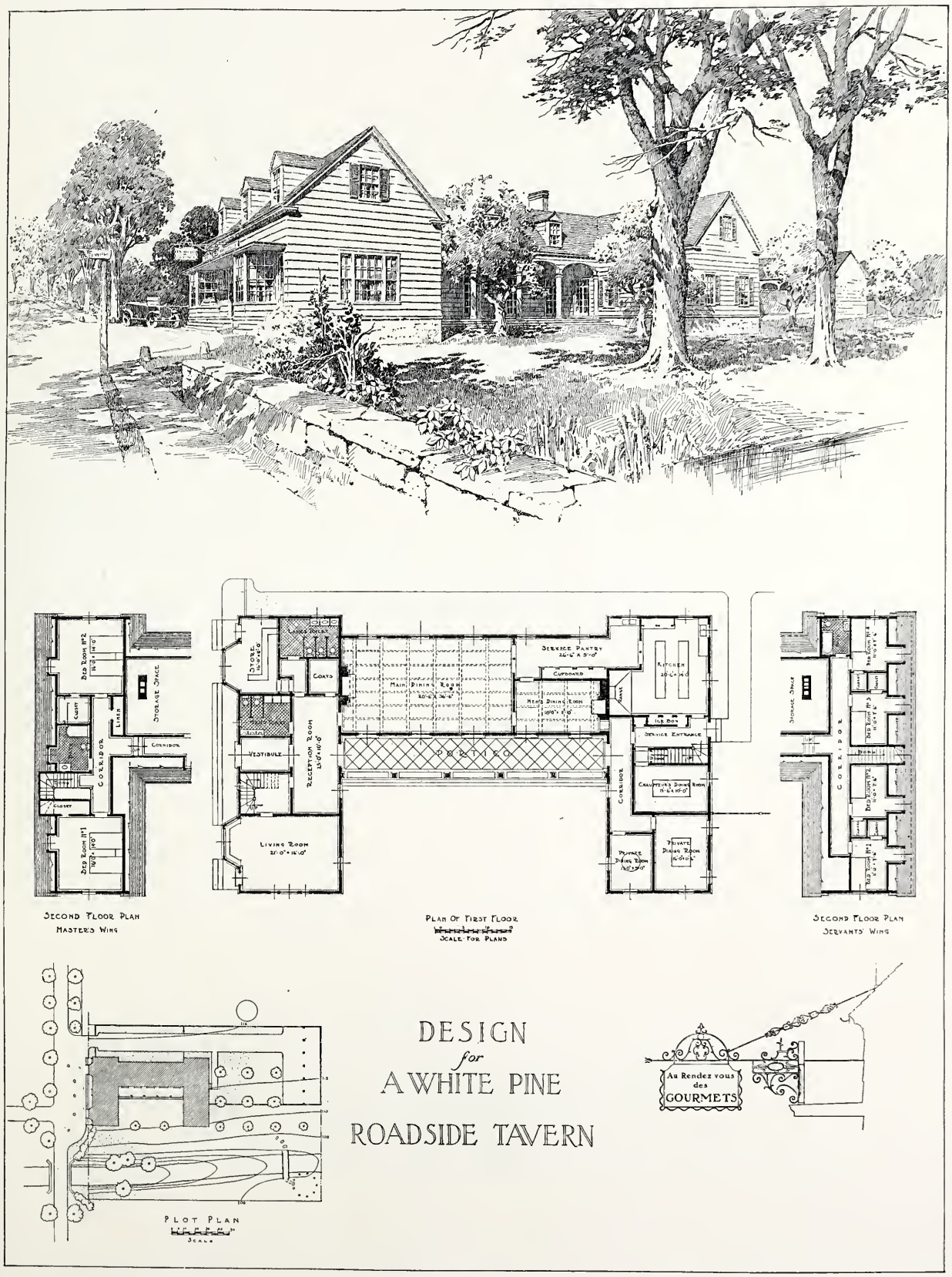
FIRST PRIZE DESIGN, Detail Sheet

Submitted by Joseph Hudnut and Carl D. Montgomery, New York, N. Y.



SECOND PRIZE DESIGN, Detail Sheet

Submitted by Robbins L. Conn, New York, N. Y.



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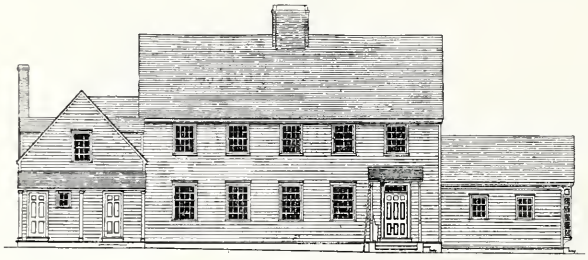
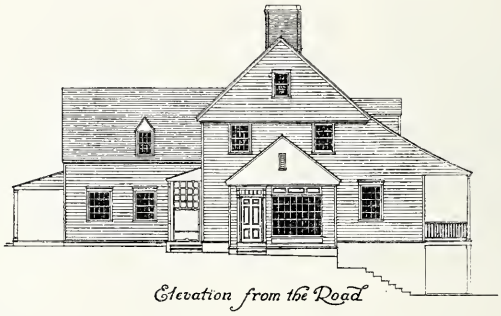
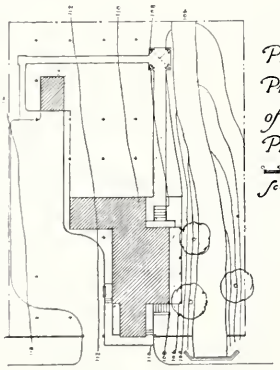


Elevation from the Orchard



Elevation from the Road

Design for A WHITE PINE ROADSIDE TAVERN

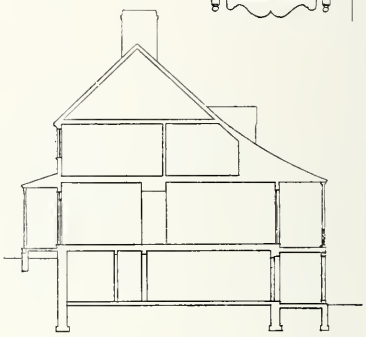


Plot Plan of the Property

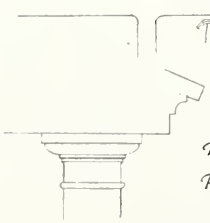
Scale

Entrance Detail

Scale



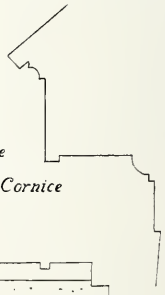
Section



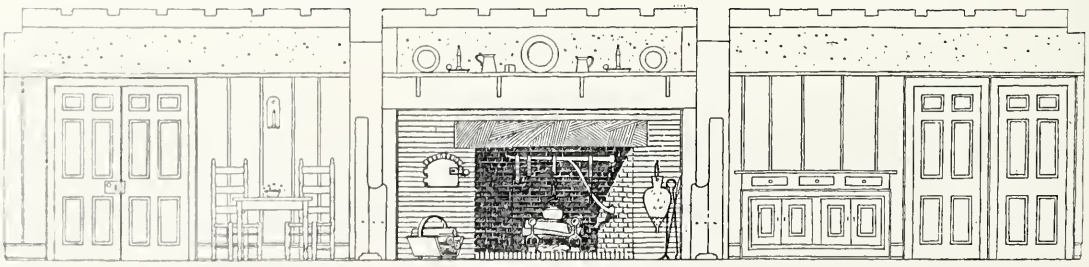
Profile Porch Cornice

Scale for Elevations

Scale for Profiles



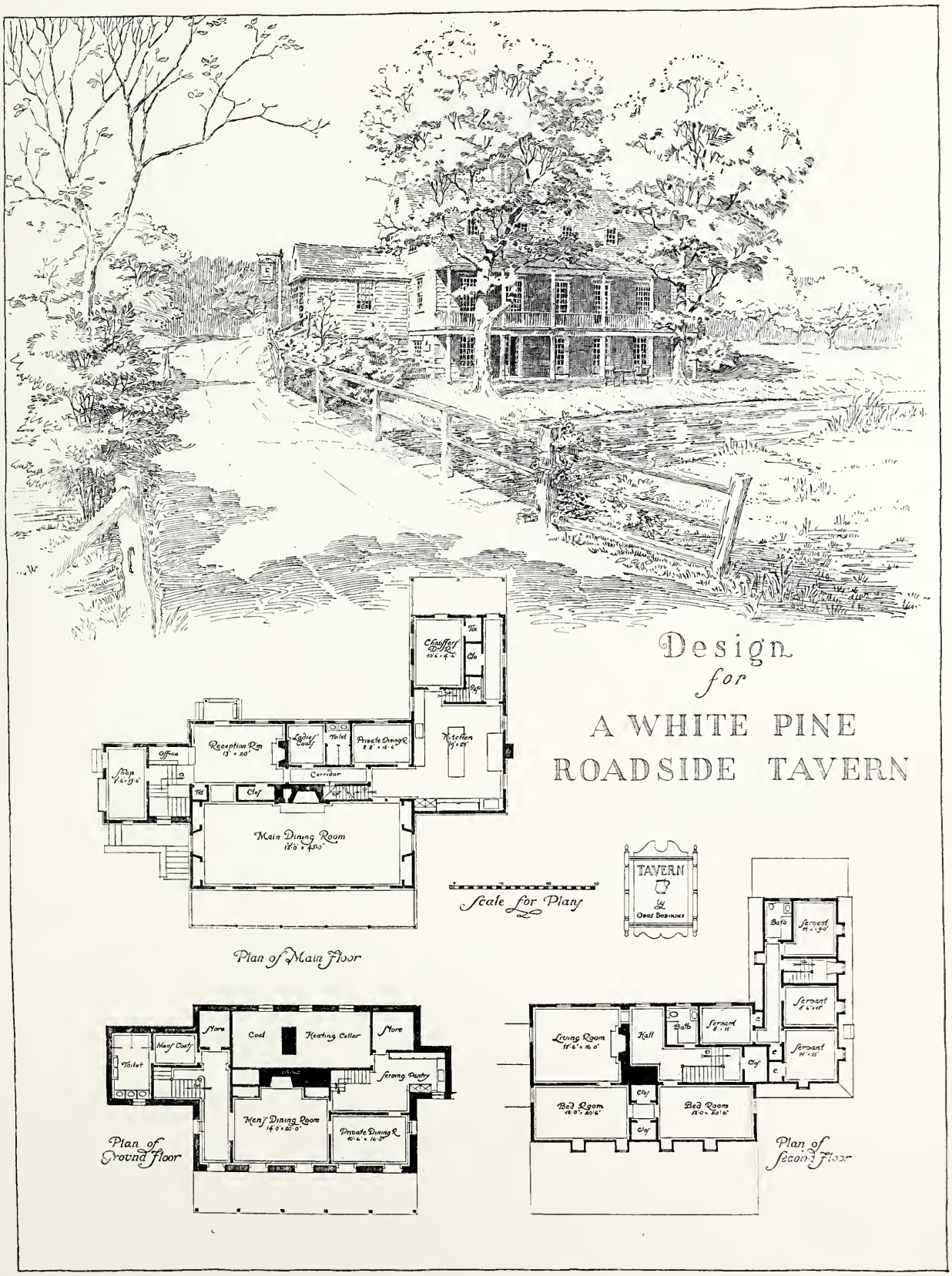
Profile Main Cornice



Detail-Section in the Dining Room

THIRD PRIZE DESIGN, Detail Sheet

Submitted by Thomas Bond Owings and Henry Herbert Dean, New York, N. Y.



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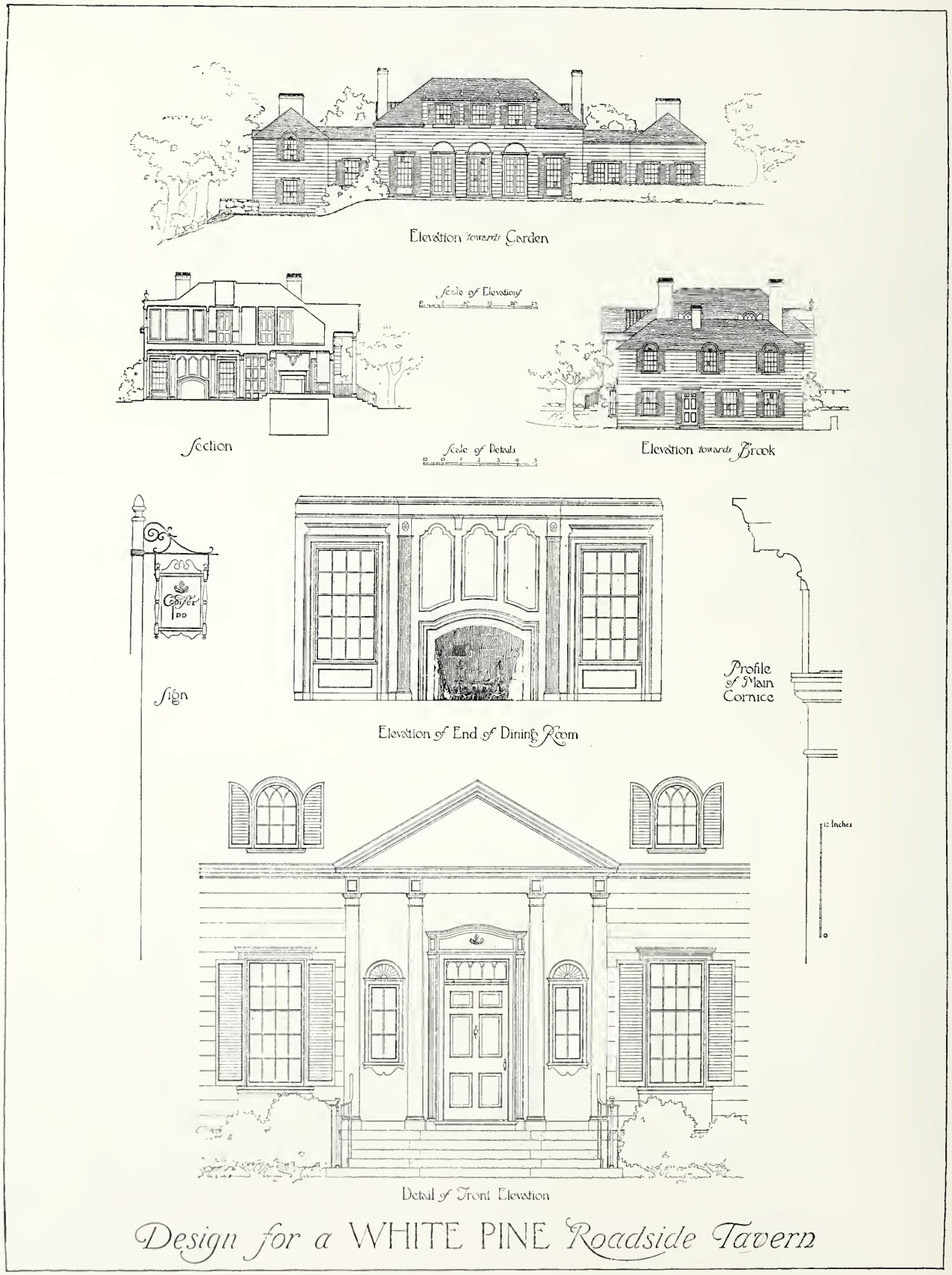
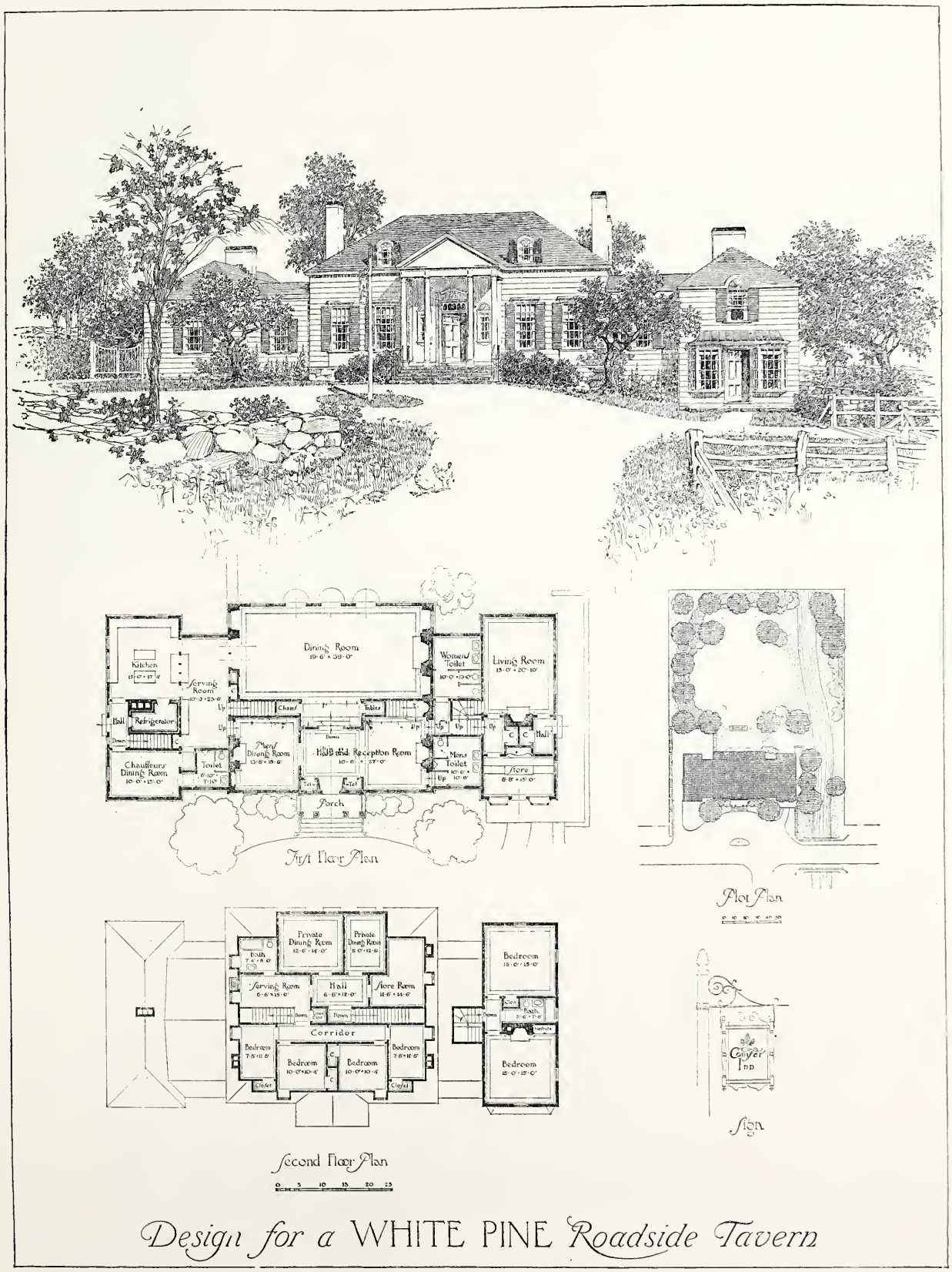


FOURTH PRIZE DESIGN, Detail Sheet

Submitted by P. Donald Horgan, William J. Mooney, and Harold A. Rich, Boston, Mass.



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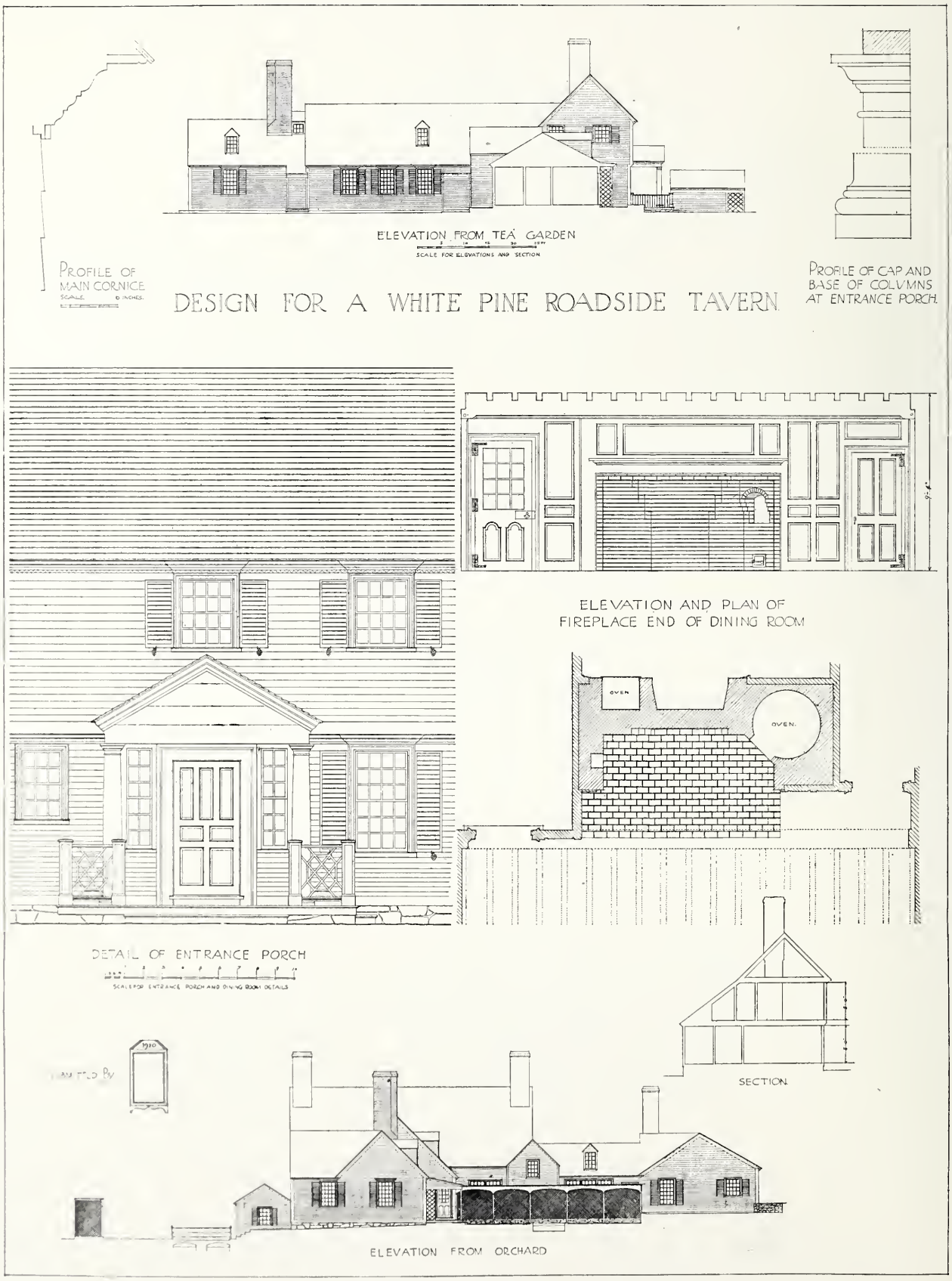
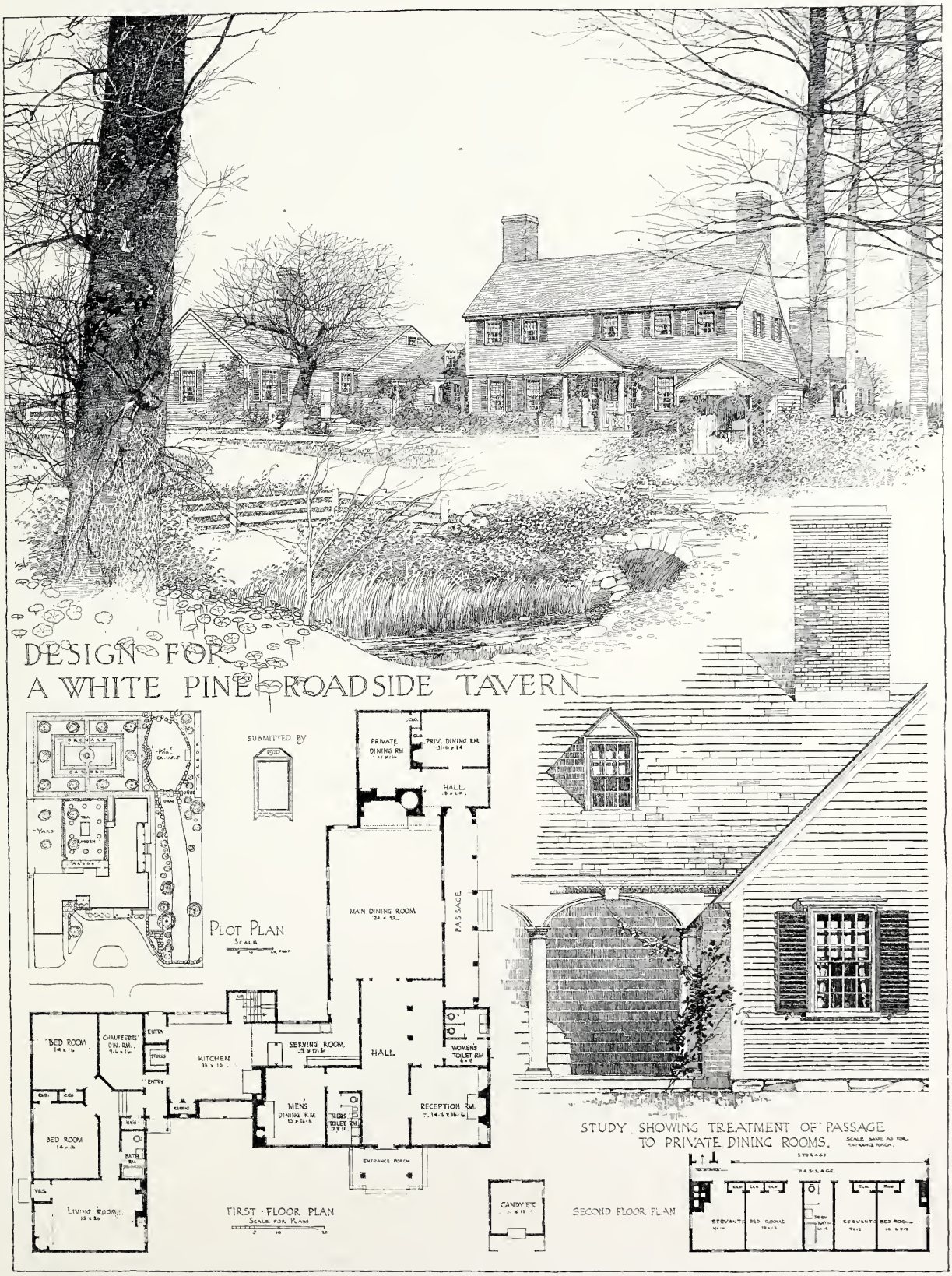


FIRST MENTION, Detail Sheet

Submitted by Richard M. Powers and Joseph G. McGann, Boston, Mass.



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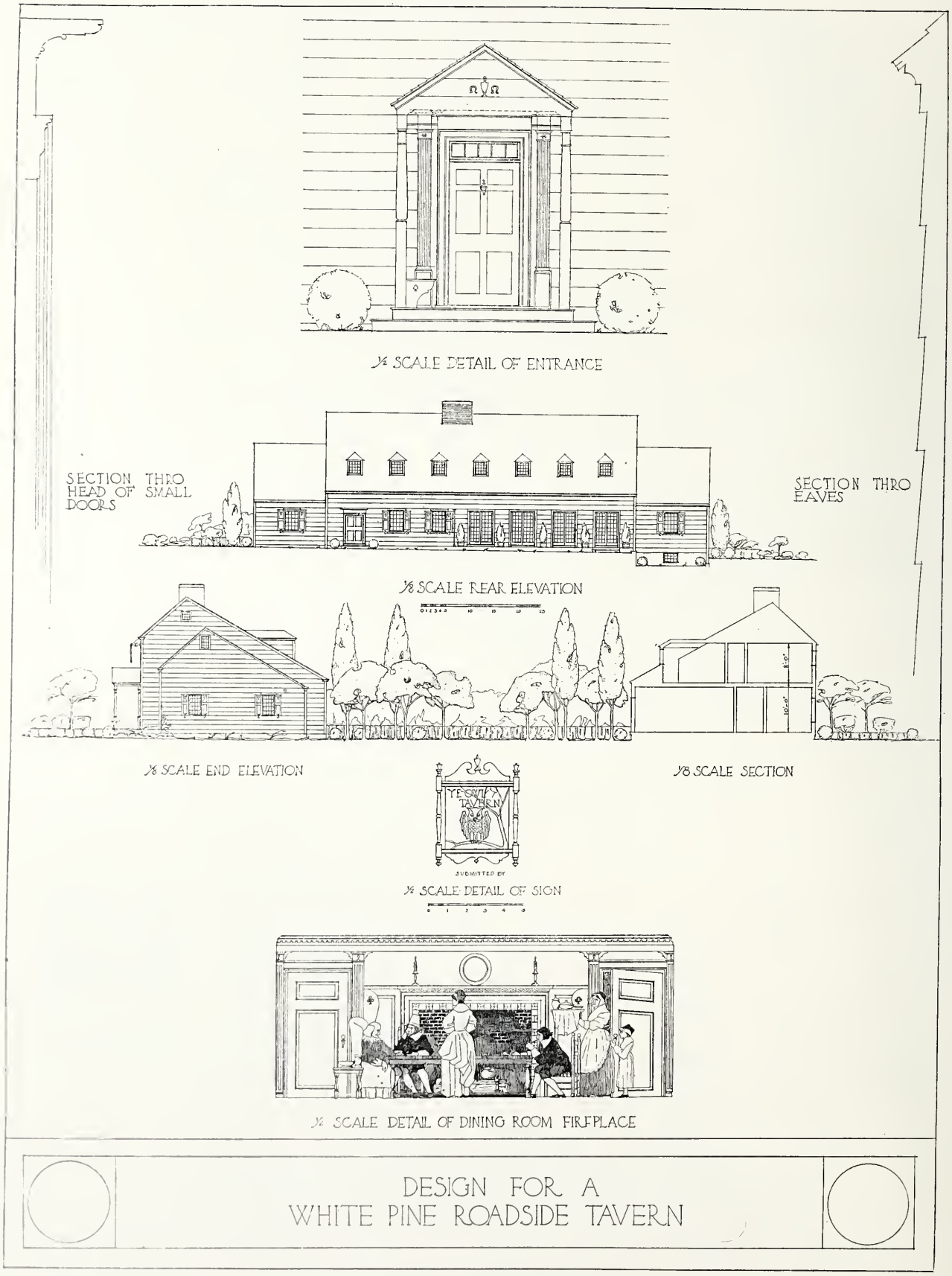
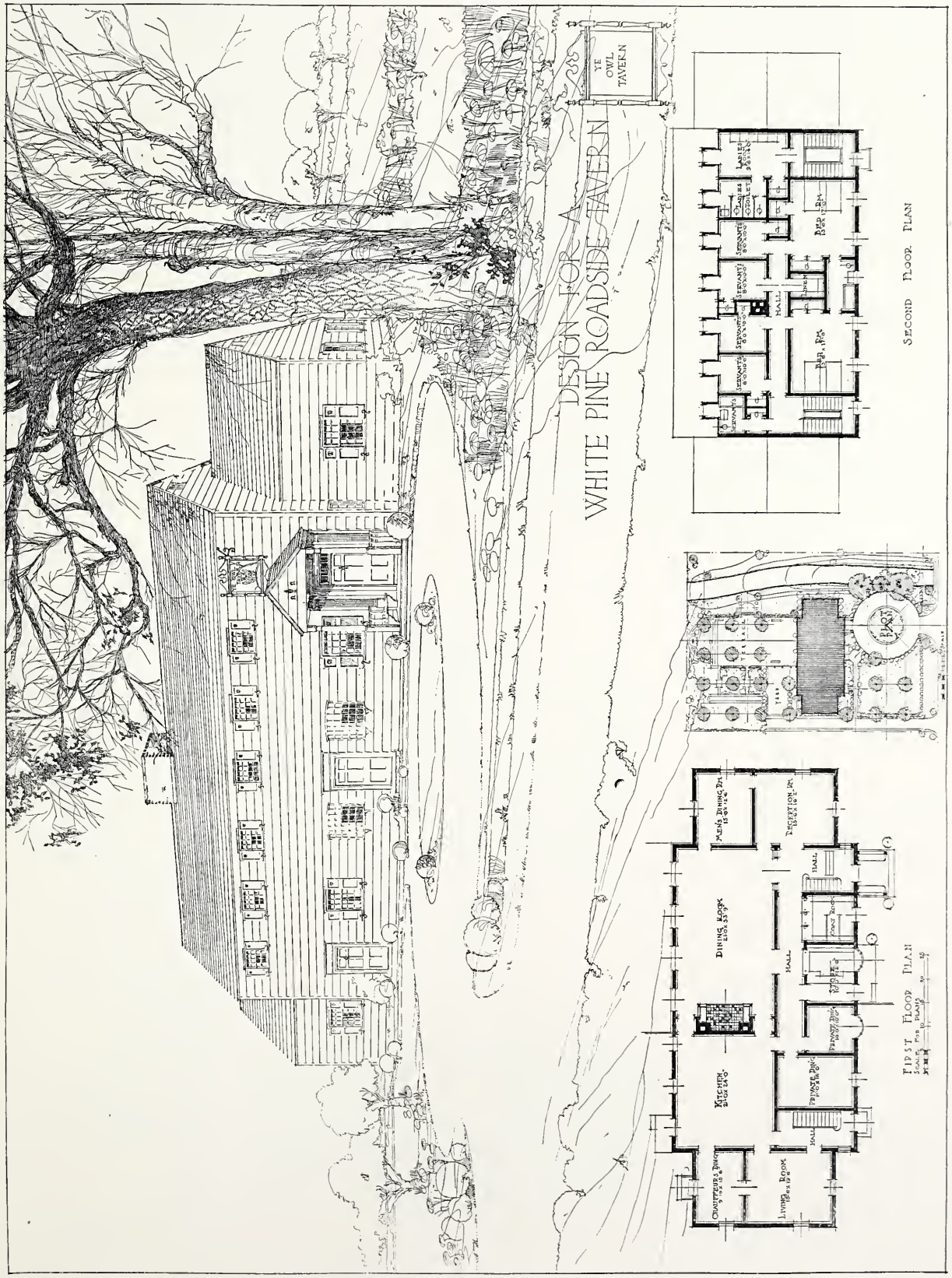


SECOND MENTION, Detail Sheet

Submitted by Atwell John King and Henry V. Capel, New York, N. Y.



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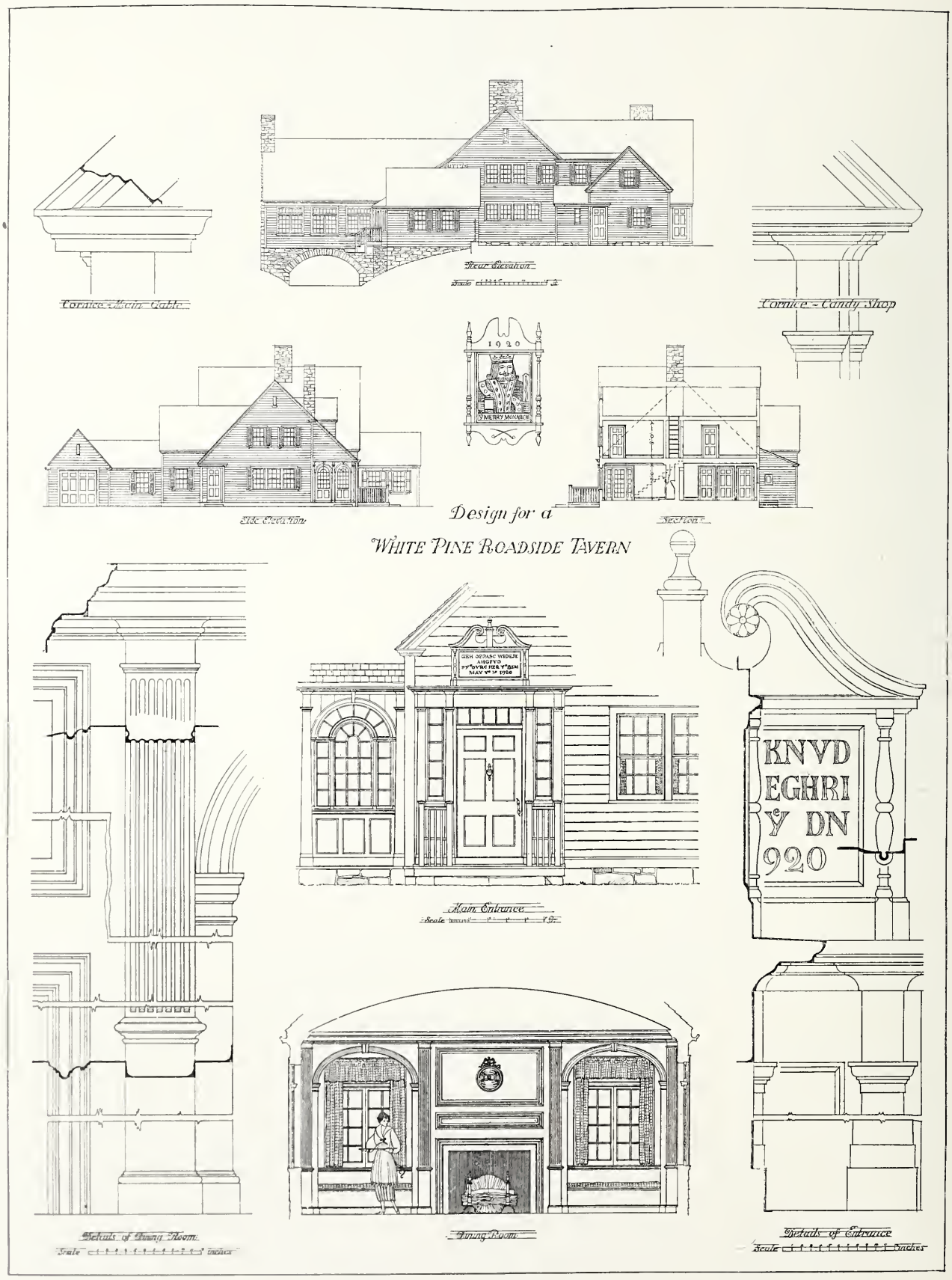
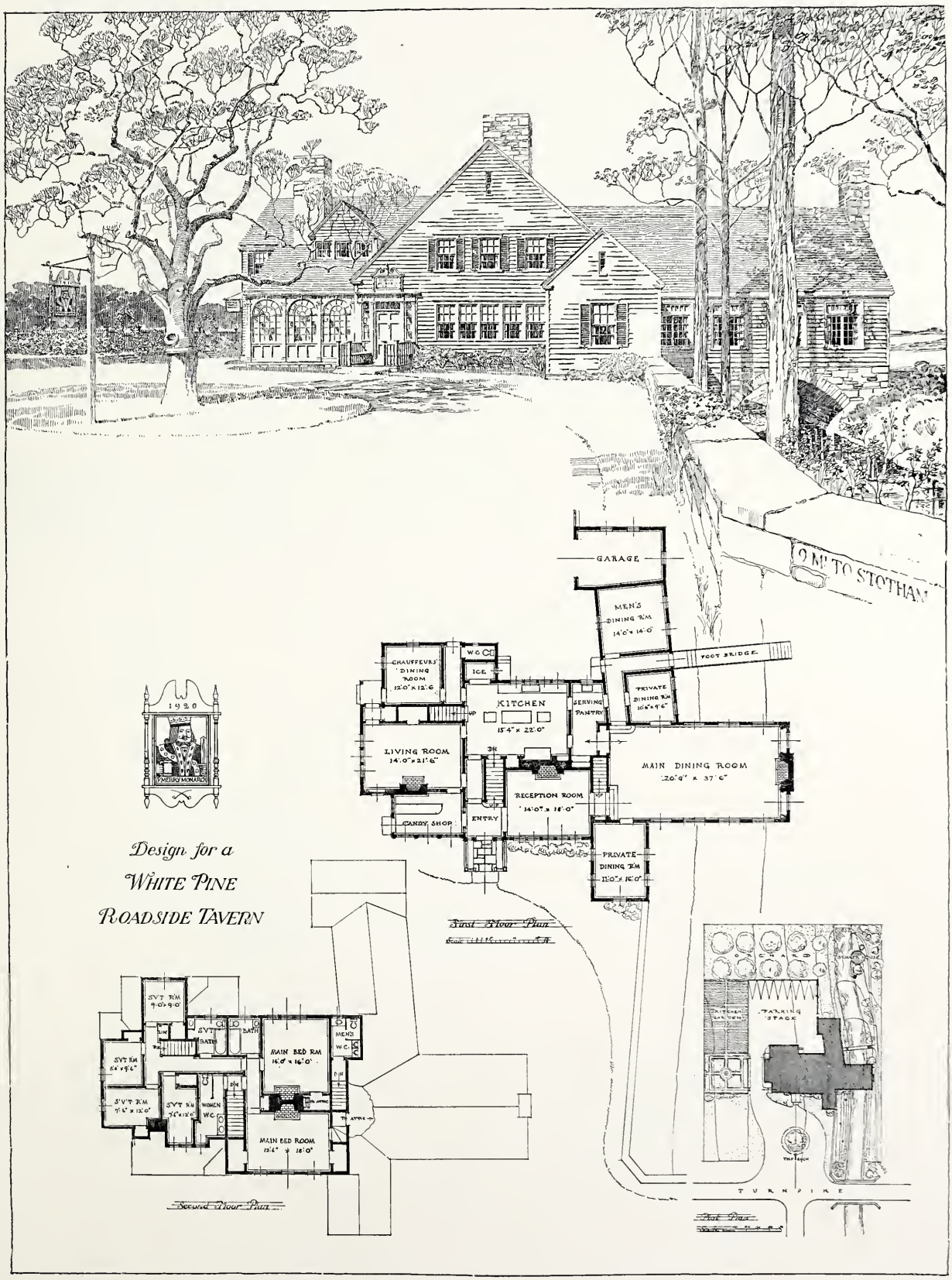


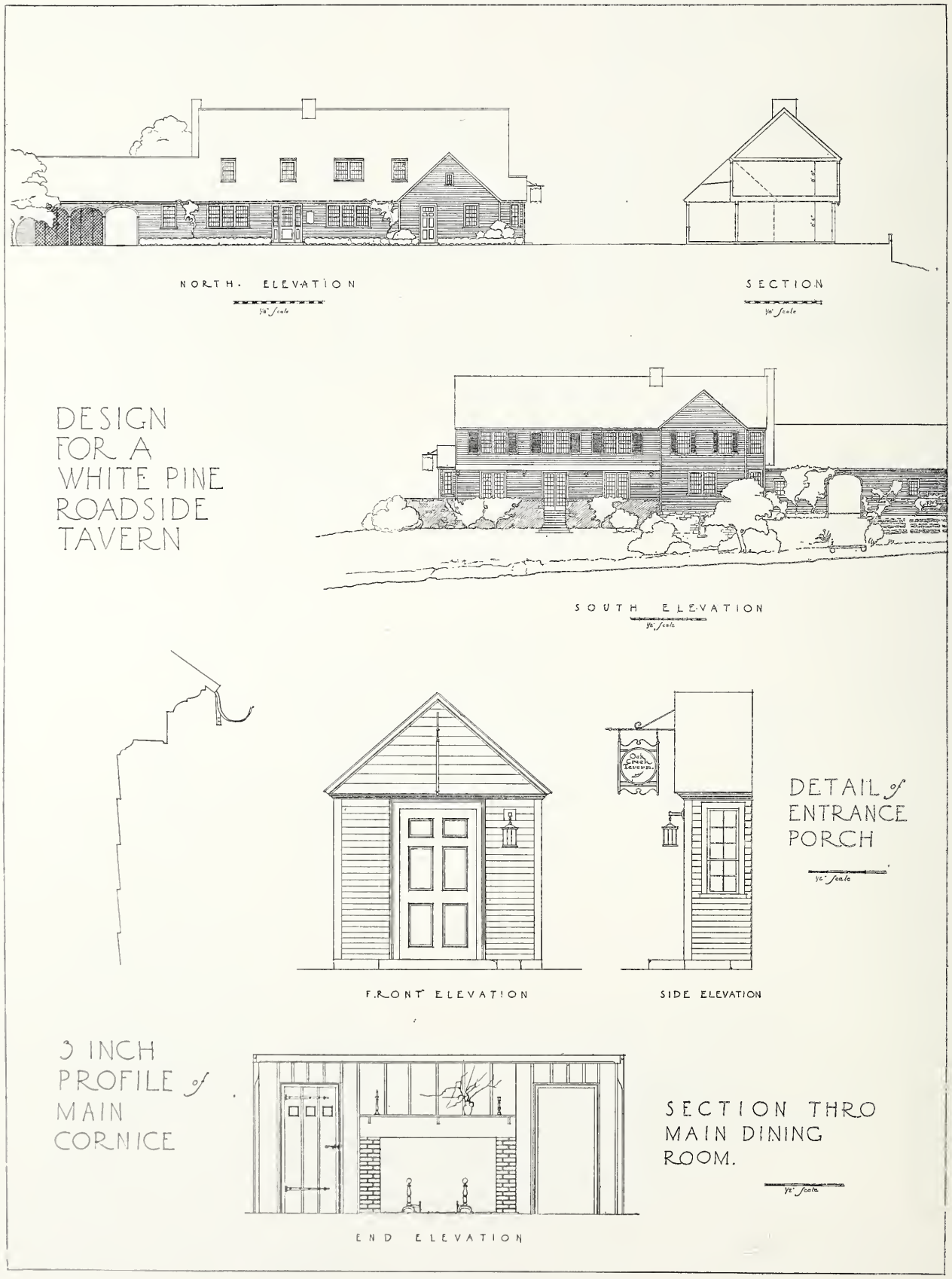
MENTION, Detail Sheet

Submitted by Donald Robb, Boston, Mass.



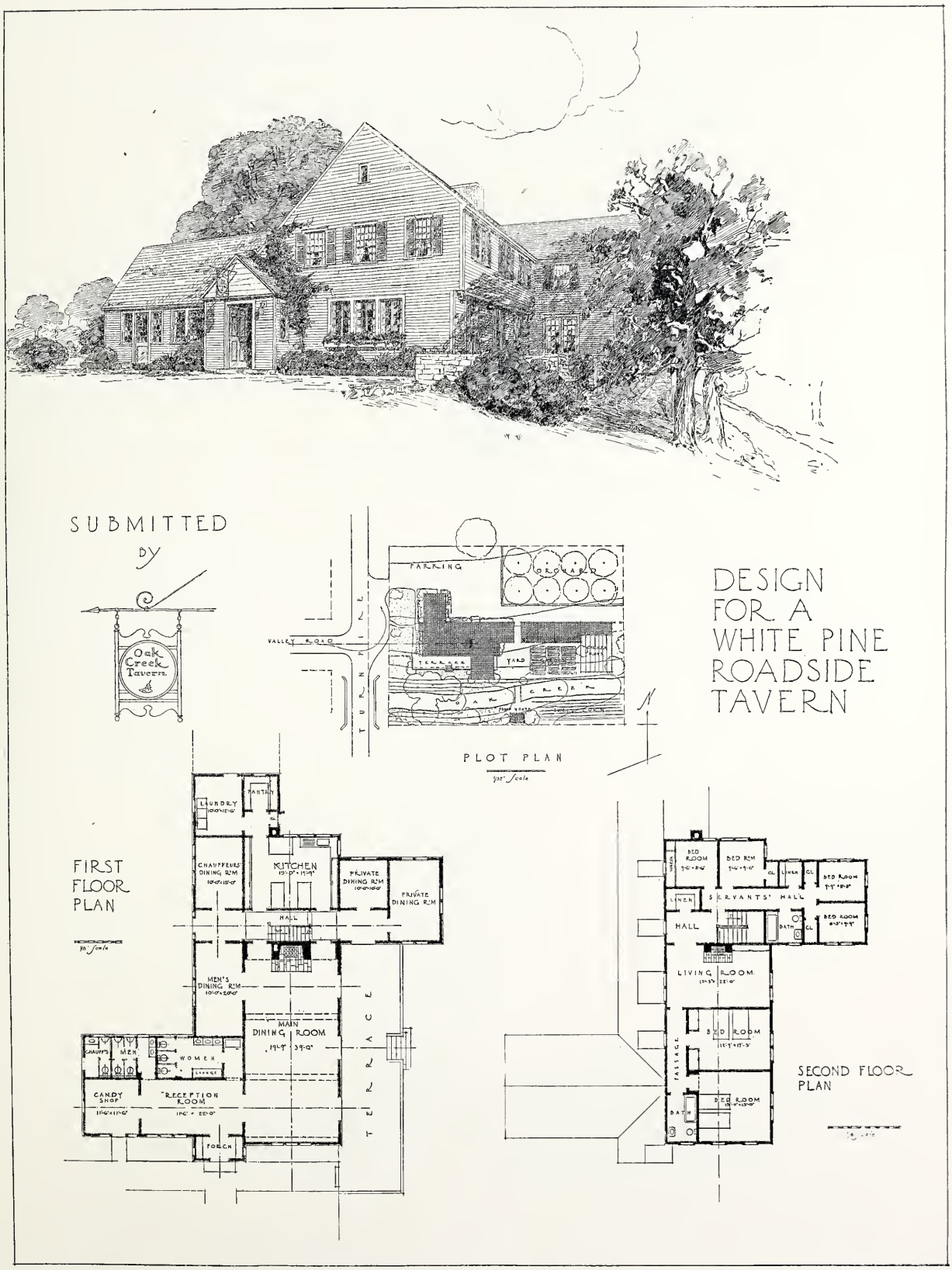
MENTION

Submitted by Donald Robb, Boston, Mass.



MENTION, Detail Sheet

Submitted by Bernhard Dirks, Chicago, Ill.



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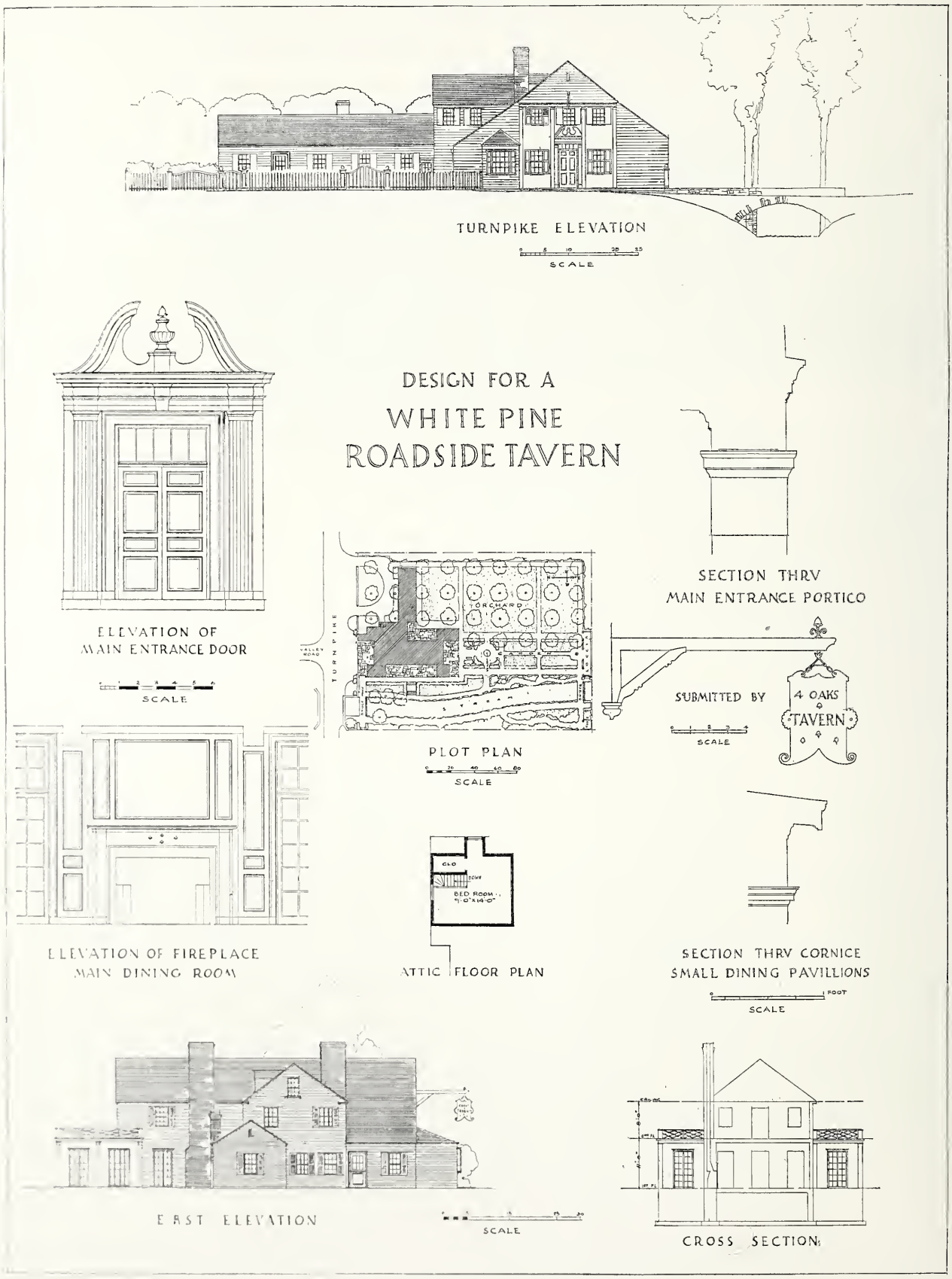
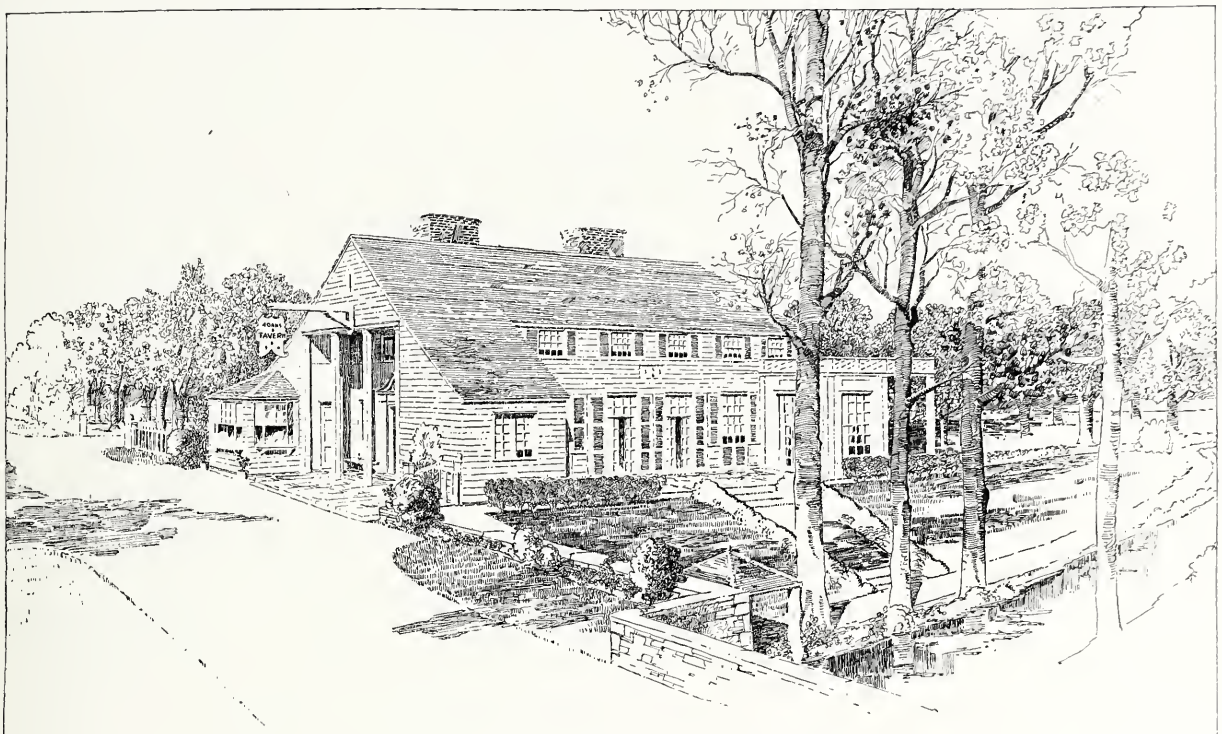


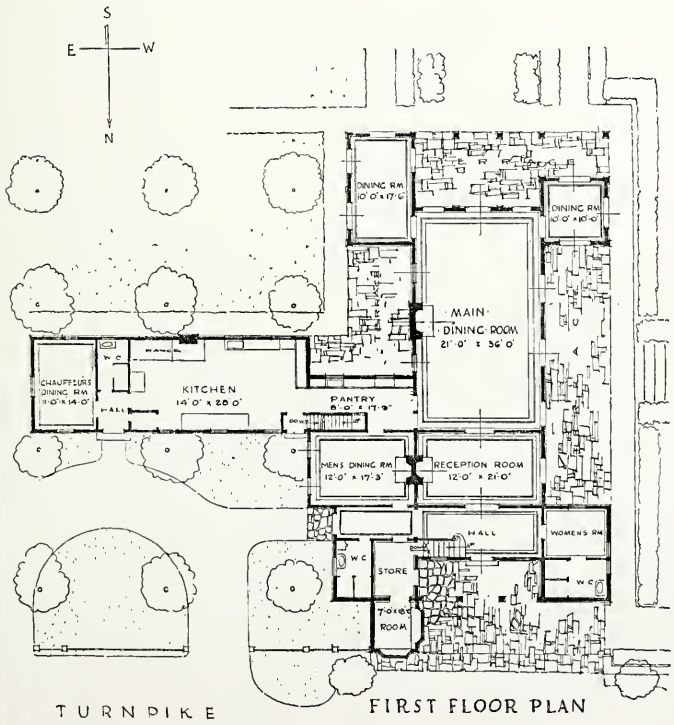
MENTION, Detail Sheet

Submitted by Wilmer Bruce Rabenold, New York, N. Y.

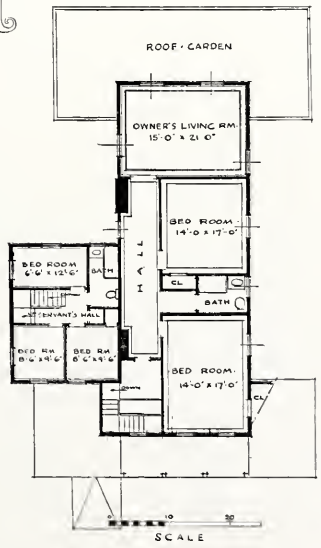


SUBMITTED BY

4 OAKS TAVERN



FIRST FLOOR PLAN

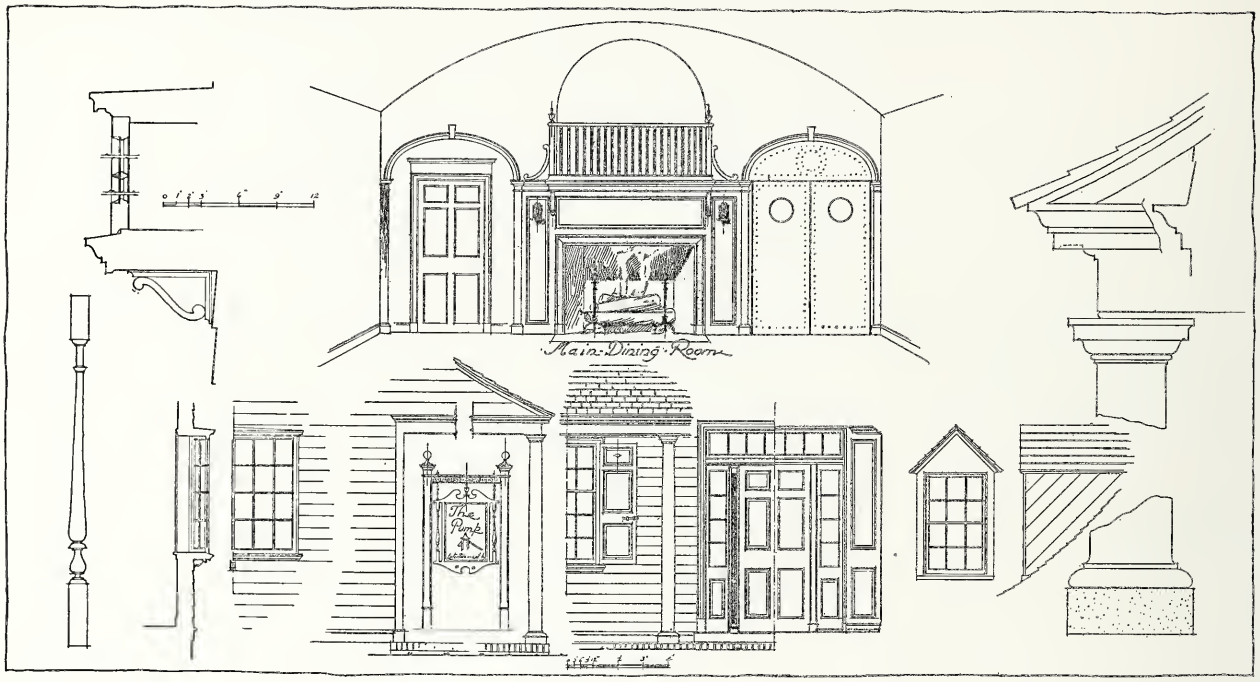


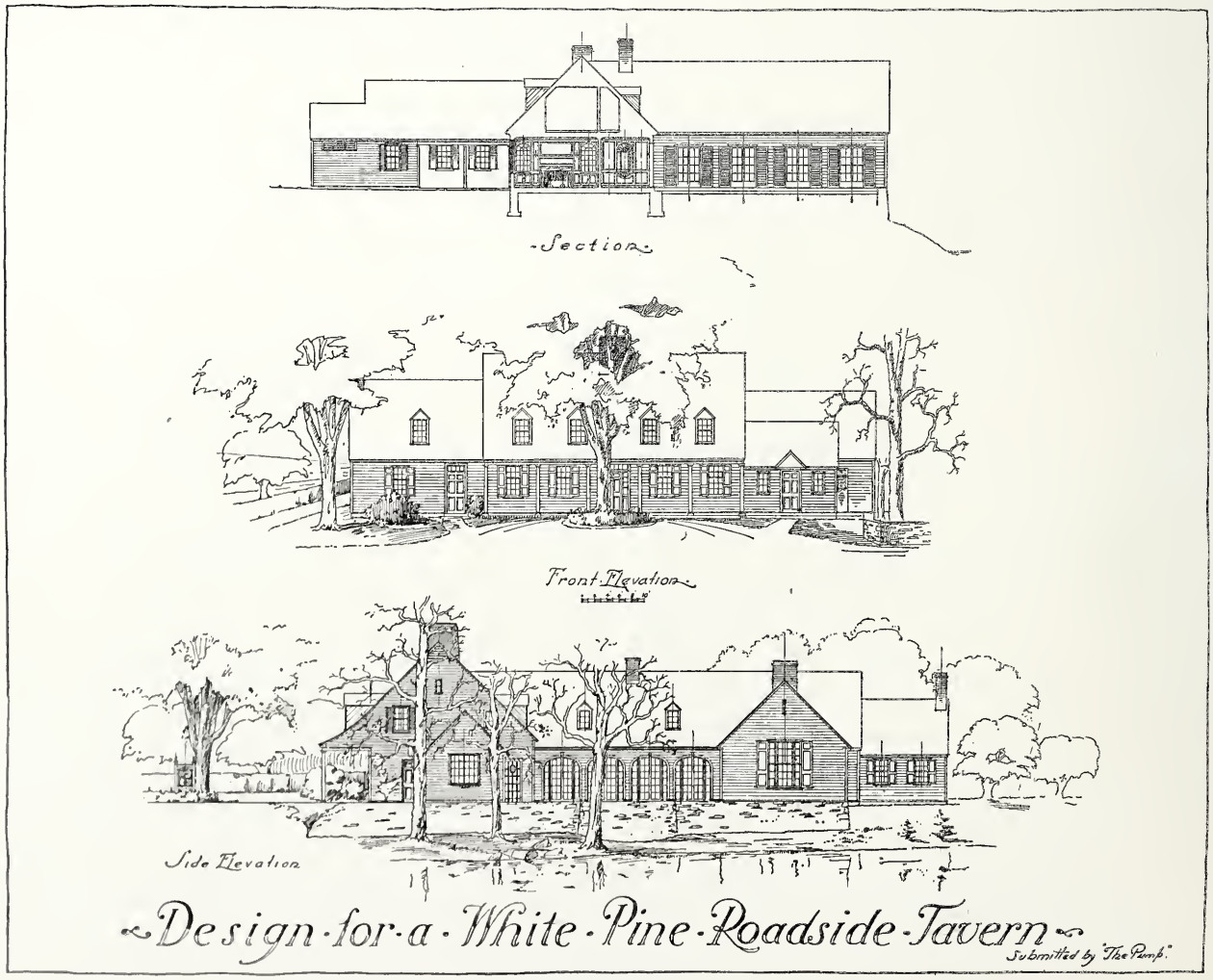
SECOND FLOOR PLAN

DESIGN FOR A WHITE PINE ROADSIDE TAVERN

MENTION

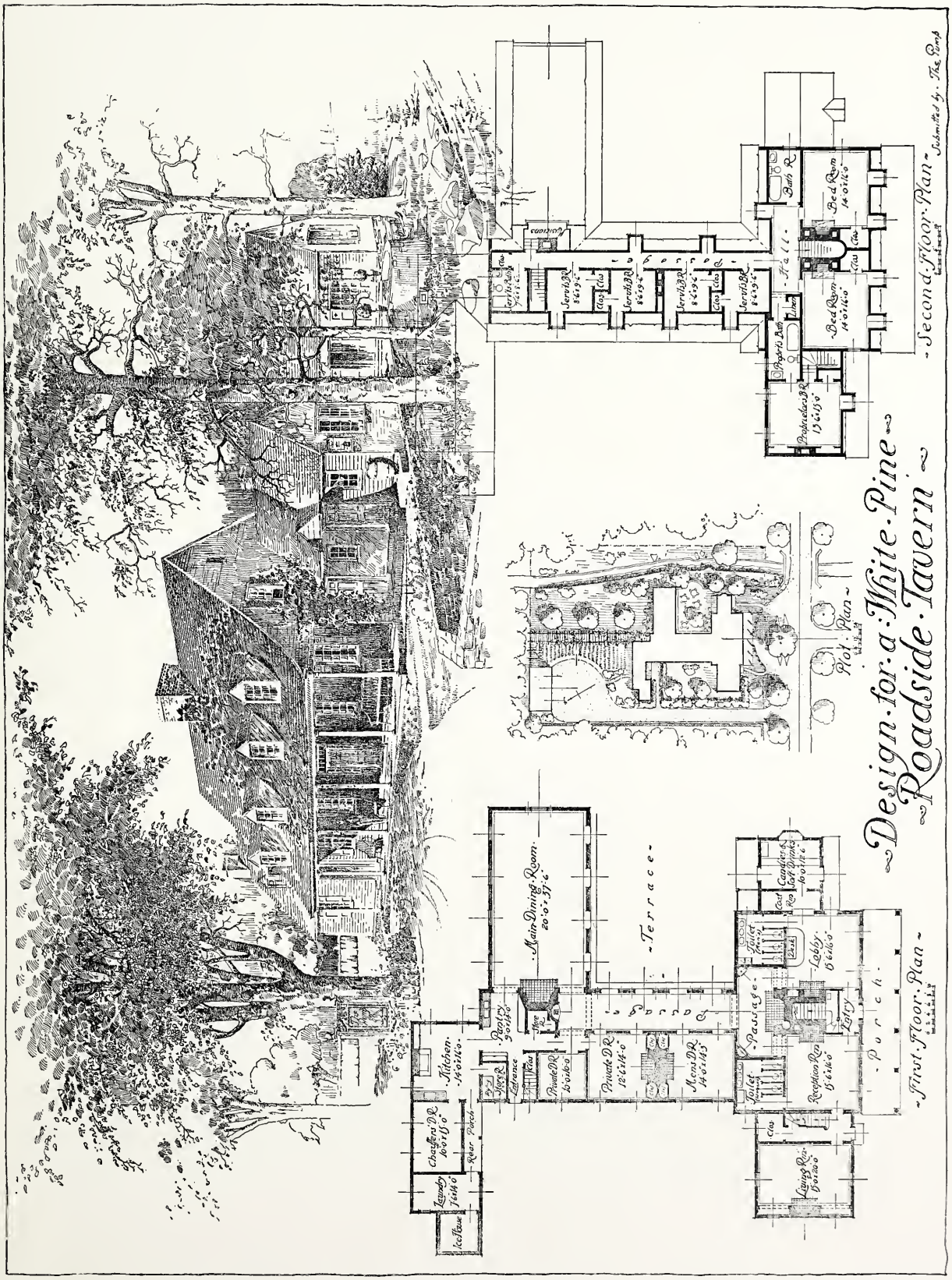
Submitted by Wilmer Bruce Rabenold, New York, N. Y.





MENTION, Detail Sheet

Submitted by R. J. Wadsworth, Philadelphia, Pa.



MENTION
Submitted by R. J. Wadsworth, Philadelphia, Pa.

The designs awarded mentions are all good, but two stand out a little apart from the others, and are so near the first four as to deserve special mention.

The First Mention has a good general plan, which places the building near the road, and reserves the stream and orchard for the guests of the tavern. The main building is rectangular in mass, with wings for dining-room, for service, and for the proprietor. Perhaps here is the one weak point, for the public dining-rooms are really the key-note of the tavern, and not an appendage. Apart from this, the general layout, the plan, and the elevations and details without and within are charming, and the rendering is such as we can all envy.

One may say here, perhaps, that throughout all the drawings there is a draughtsmanship which is most encouraging for the future of the draughtsmen. If we have such draughtsmanship as is shown in this competition, we may rest assured that the presentation of architectural designs will lose nothing in the rendering. While speaking of rendering, it is not out of place to refer also to lettering. All of this is good, and some of really unusual beauty, as for example that on the drawings given the fourth prize. Good lettering is, after all, the last word in draughtsmanship. A man who can letter beautifully can draw anything.

The design given Second Mention has a general plan which sacrifices perhaps too much to the entrance, but is thoughtfully and well studied. The plan of the building is straightforward, simple, and convincing. The exterior is so quiet and so simple as to have the charm which goes with all restrained work, and the Jury feel that the simplicity of this design is a most hopeful sign of the general tendency toward appreciation of the beauty of proportion. The rear elevation was accidentally drawn the wrong way round, to speak colloquially. This, however, is a draughtsman's error, which happens in the best regulated offices.

The four designs given mentions are good, and each has so many assets as to make it rather invidious to attempt to rank them. There are good points and bad points in each, but all are creditable to those who presented them.

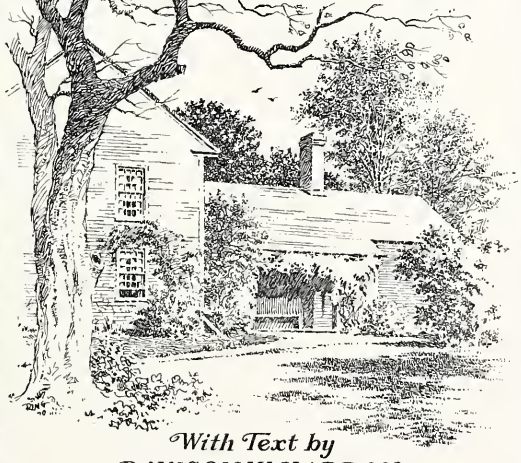
Cass Gilbert
Chas. Z. Klauder
Howard Shaw
R. Clipston Sturgis, *Chairman*
F. R. Walker
} *Jury of Award*

Volumes V and VI

THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS

Vol. V, No. 1.	The Seventeenth Century Connecticut House	Harold Donaldson Eberlein
Vol. V, No. 2.	Settlements on the Eastern End of Long Island	William Edgar Moran
Vol. V, No. 3.	Historic Houses of Litchfield	C. Matlack Price
Vol. V, No. 4.	Community Centre Building	Report of Jury of Award
Vol. V, No. 5.	Old Chatham and Neighboring Dwellings South of the Berkshires	Alwyn T. Covell
Vol. VI, No. 1.	The Boston Post Road	Peter Augustus Pindar
Vol. VI, No. 2.	A New England Village	Hubert G. Ripley
Vol. VI, No. 3.	The Wooden Architecture of the Lower Delaware Valley	Jewett A. Grosvenor

An Architectural Monograph on Old DEERFIELD Massachusetts



With Text by
RAWSON W. HADDON.

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1920

THE MILLER HOUSE, DEERFIELD, MASSACHUSETTS.

Built *circa* 1710.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. VI OCTOBER, 1920 No. 5

OLD DEERFIELD, MASSACHUSETTS

By RAWSON W. HADDON

Mr. Haddon is one of the younger architectural historians who, following a number of years' study of the early work in New York City, is now studying various phases of the work of the eighteenth and early nineteenth century architects in New England.—EDITOR'S NOTE.

PHOTOGRAPHS BY KENNETH CLARK

I HOPE I shall be excused for mentioning the following bit of gossip which may seem to you to be but slightly connected with the strictest interpretation of my duty (for the present moment) as the introducer of the town of Deerfield, Massachusetts.

There was once a dignified old gentleman, who, like that other old gentleman in *"Cranford,"* was noted all through a certain provincial town for always saying *just* the proper thing at the proper time. Imagine, therefore, the horror of his friends, and especially of his wife, when in the course of talk one evening, it having been discovered that a certain young man in the company was a bachelor, the old gentleman, turning to him in a most cordial and enthusiastic way, said, "God bless you, sir; you are indeed a fortunate man, and—" "What!" said his horrified wife. "How can you say such a thing, sir? How CAN YOU?" "You interrupt me, ma'am," was the old gentleman's reply. "What I was saying was, that he is a very fortunate man, because he has great happiness to look forward to."

The only excuse that I can give you for having mentioned this at all is that it gives me some slight precedent for suggesting to you that if you have not been to Deerfield you also are a fortunate man in that you still have to experience the great pleasure of your first trip through the "pleasant streets of that dear old town."

Starting at one end of Deerfield's main street, following it to its opposite end, and continuing then to the outlying districts, you will pass few houses that are not of interest either because of some historical association or for the unusual merit of their architectural design.

For all practical purposes each Colonial town in New England repeats to a large degree in its general outlines the salient characteristics of every other Colonial town. And with the exception of some few idiosyncrasies common to certain localities (as the difference between Massachusetts and Rhode Island house planning), the individuality that distinguishes Salem under the influence of McIntire or Greenfield during the era of Asher Benjamin, does not appear until the very end of the eighteenth or the beginning of the nineteenth century.

In Deerfield no predominating style exists to the extent that it does, for instance, in Salem. The buildings, all of which are good examples of their particular time, extend over the whole possible range of periods from the earliest Jacobean-like work through the Asher Benjamin phase to (it must unfortunately be acknowledged in one instance) the days when "Egyptian-Moorish" and in another instance Preraphaelite Gothic were the proper thing in the vocabulary of the "genteel and up-to-date."

Of the hundred-odd houses in the town, the majority are of such great interest that this comparatively small philistine element will be wholly negligible in your enjoyment of this—as some of the natives boast—"sleepiest of all New England towns."

Exteriorly, as might be expected, the earliest houses here, as elsewhere, have little to show (excepting to the most enthusiastic of archæological experts) that is of interest as architectural detail.

The interest in the earliest houses lies for the most part in their splendid outline and in the carefully studied proportioning of window and door opening to the solid mass of plain

wall surfaces. And, as a rule, the detail which is found in connection with very early houses, when there is such detail as possesses distinctly architectural character, is an addition of later date than the building itself.

But whether this apparent sense of proportion was instinctive or purely accidental and governed, as may well have been the case, by structural exigencies into which no element of selection or proportioning was introduced by the builder, the result is none the less interesting and worthy of painstaking study by the architect of the present.

It is one of those facts which, like election-time orators, "need no preliminary introduction here," that Colonial architecture possesses little or no monumentality, and its chief power must be said to lie in its characteristic grouping and the ornamental treatments of certain single details of building. It was only in the Middle Period, starting at perhaps the 1740's or 1750's in New England, that a definitely architectural manner began to assert itself in interior and exterior finish and design.

Perhaps the most interesting earlier example of this later manner in Deerfield is found in the Old Manse, though competitors as to point of age are found in the Williams, Wetherald, and other houses.

The Williams house offers a number of problems, over the solution of which the inveterate expert might spend a large amount of time. As it stands to-day, the house may either be one built in 1707 to replace an earlier house which was erected by the town for Parson Williams and was burned in 1704, or it is possible that the 1707 house was destroyed and the present one erected in 1756 by the parson's son. Judged in the light of its condition as it stands to-day, one would not hesitate, in spite of all local traditions, to assign to it the later date.

The plan, for instance, very emphatically contradicts the assumption of its early erection. A house in Massachusetts built in 1707 would, of course, have had a central chimney stack, with the rooms and entry grouped around it. The central chimney, however, does not appear in the house at the present time, and the fireplaces are at the central axis of the rear wall of the front rooms on each side of the hall.

PARSON WILLIAMS HOUSE, DEERFIELD, MASSACHUSETTS.

Now Deerfield Academy, preserved in its present condition with unusual completeness. The best type of work of the middle of the eighteenth century.

THE FRARY HOUSE, DEERFIELD, MASSACHUSETTS.

Part of the building was erected in 1683 and is the oldest house in the town

The entrance door and frame, the window frames and the interior panelling and staircase also suggest the work of the middle rather than the early years of the century.

In spite of all this, however, the solution seems to be that here, as in other authenticated instances in the town, the house was changed and such additions made from time to time as were suggested and made possible by the prosperity of successive owners. Instances are not unknown in Deerfield in which the central chimney was removed at an early date and the plan and interior and exterior details so rearranged as to suggest a middle eighteenth-century erection.

Undoubtedly as it stands to-day, the Williams house consists of the original 1707 frame with improvements in plan and ornamental detail in the taste of the year 1756. It is known that at that date the parson's son, Elijah, "made certain marked alterations in the house, both external and internal," and probably left the building in substantially its present condition.

Richard B. Derby, in his contribution to the *White Pine Monographs* on the "Early Houses of the Connecticut River Valley" (in which, by the way, he has deprived the present number of some of its best thunder by anticipating it in the publication of the charming Asher Benjamin-like Horatio Hoyt house, and others), suggests in the instance of the doorway of the Williams house, and the same thing would hold good for the window frames, a date "probably several decades later" than 1756.

THE BISHOP PORTER HOUSE, DEERFIELD, MASS.
FRONT DOOR DETAIL.
Built in 1803.

Whatever may be its date, the house is certainly of unusual interest. The scheme of fenestration and the broad blank space between the door and windows on the first floor, and the compact spacing of the windows themselves, are noteworthy features which must be taken into consideration in solving the problem of the remarkable appearance of solidity which the house presents.

The Miller house, built in 1710, which has three windows across the front on the second floor and two on the side (an unusual feature in early houses), might also be found after careful examination to be, in its present condition, the result of several additions. The house was built to replace an earlier one which was destroyed during the French and Indian War.

It will be remembered that Asher Benjamin lived and did some of his best work in Greenfield, a few miles distant from Deerfield. Undoubtedly careful investigation would uncover some hitherto unrecorded work by him in Deerfield. The doorway of the Bishop Porter house, a building that was erected in 1803, is most suggestive of his manner of design and is without doubt one of the most charming things of its sort in New England, as is also the doorway of the Hawkes house—which doorway has been used several times as a prototype, most successfully perhaps in connection with the restoration of a house dating from the Revolutionary period at Westport, Connecticut.

(Continued on page 12)

THE OLD MANSE, DEERFIELD, MASSACHUSETTS. Front Door Detail.

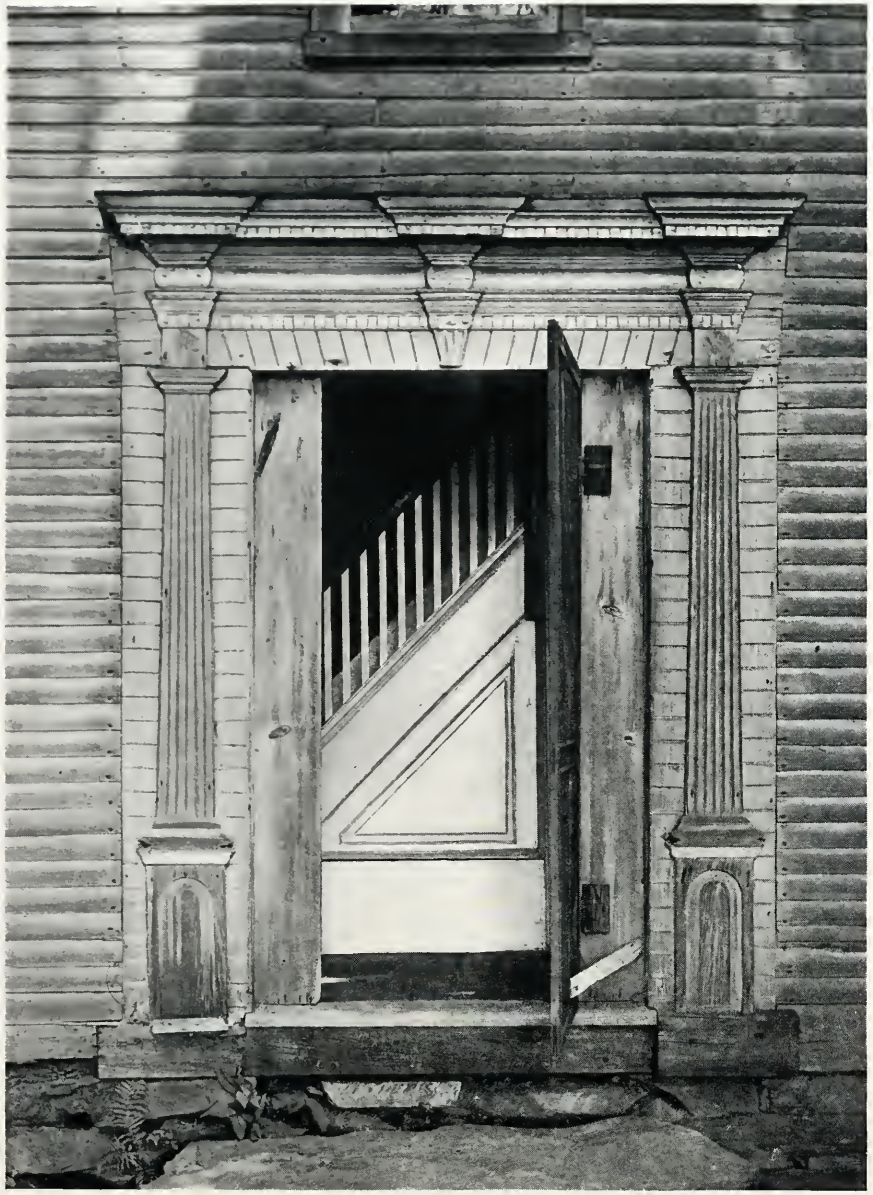
An unusually complete example of the type. It still retains the original door, boot scrapers and knocker. Built in 1768.

THE OLD MANSE, DEERFIELD, MASSACHUSETTS,

A typical example of the work of the Middle—and historically Colonial—type, built in 1768.

THE WETHERALD HOUSE, DEERFIELD, MASSACHUSETTS. Built in 1752.

A less elaborate example than the Williams house of the earliest "architectural" type. Just the sort of house that witches might choose for disturbances, via the chimney route, but for the lamentable fact that the chimney has been torn out, giving the house thereby a decidedly bald and unfinished appearance.



SIDE DOOR DETAIL.

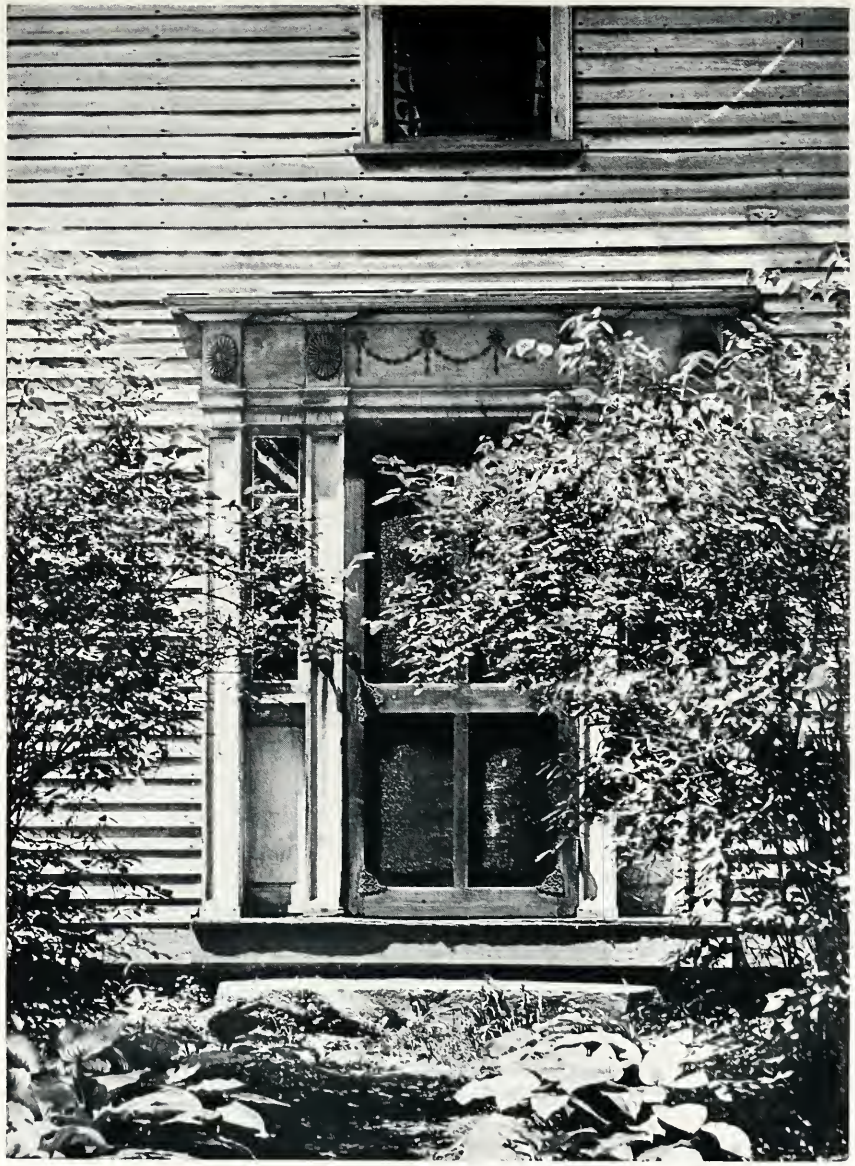
FRONT DOOR DETAIL.

THE HAWKES HOUSE, DEERFIELD, MASSACHUSETTS.

Built *circa* 1743.

FRONT DOOR DETAIL.

THE SMITH HOUSE, DEERFIELD, MASSACHUSETTS.



FRONT DOOR DETAIL.

THE ROOT HOUSE, DEERFIELD, MASSACHUSETTS.

There are earlier doorways, of course, and later ones, and earlier and later houses, and many local traditions and histories relating both to the houses and the people who lived in them, any one of which could be discussed at great length.

Taken all in all, Deerfield cannot be said to have any outstanding features of great monumentality, but it shows as clearly as perhaps any town of even larger size and greater importance could do, the complete evolution of architectural design from the earliest Colonial period to the later and more self-conscious design of the early nineteenth century.

Examples of the earliest period are lacking, excepting for a few fragments of the so-called Indian House, dating from considerably before the Indian War, which are preserved by the local Historical Society in its museum. There are examples of each of the successive developments which came with the later periods, and some of these examples, as the illustrations will show, are of more than usual interest, and many of them, as, for instance, the Old Manse House, are of considerable importance. Those parts of the Indian House which are preserved, namely, an interesting batten doorway, and two brackets which were originally over the over-hang, and an interesting corner cupboard, are of unusual consequence. The contour of these brackets is particularly good.

THE STEBBINS HOUSE, DEERFIELD, MASSACHUSETTS. Built about 1772.

A good example of the embarrassing frequence with which the visitor is confronted with houses that arouse his enthusiasm. Obviously, every house cannot be the "finest" or "most charming" and yet that seems to be what each one is. This particular house probably arouses more futile covetousness on the part of the architecturally inclined visitors than any other building in the town.

It is easy to understand how tenaciously the builders of the earliest houses would have clung to the traditions of building that were common in the parts of England in which they had received their earliest training. It is interesting to follow the changes which took place as time went on in the design of the buildings. As these builders dropped out, the work was carried out by their apprentices and by the apprentices of

these apprentices. There are also examples that show the tendency, as time went on and the settlers became more prosperous, to adopt the styles and manners of living that were found at that time in England. This change, however, does not show the work that was indigenous to the localities from which the builders came, but reflects, as nearly as changed conditions would allow, the latest style in design, and, for that matter, in every other detail of living.

During and shortly after the Revolution a new influence was introduced by the publication in America of reprints of English books on architecture, and at a later period by the books of Asher Benjamin.

Regarding the translation of a manner of building which is essentially one of brick and stone into the easily obtainable white pine and other local woods, Joy Wheeler Dow has this to say in his "American Renaissance":

"The predominant local color which distinguishes American Renaissance has been given to it by what has been our great national building commodity, *i.e.*, wood. The Greeks and Romans built of stone when they had the money to pay for it. Both stone and wood have grain, and have to be used with the same careful regard for it. Whether we build our columns up of stone or wooden sections—latitudinal in the one case, longitudinal in the other—to support a cornice also constructed in sections according to the convenient sizes of commerce for the particular material, makes no difference to the canons of art so long as we are not trying to deceive or to imitate one material with another simply with that end in view. It is extremely doubtful if our American ancestors were ever guilty of premeditated deception. Their material was an honest material, it had to be fashioned in some way; why not after the manner of the Renaissance?"

Sir Christopher Wren being the supreme actor upon the architectural stage in England at that time, it is natural that his influence would be strongly felt in the transplantation of architectural ideas between the two countries.

THE STEBBINS HOUSE, DEERFIELD, MASSACHUSETTS.

SIDE DOOR DETAIL.

Though less elaborate than the front door it shows remarkable consistence in design.

The earliest examples of Renaissance in Deerfield were not always accurate renderings of classic traditions in their design or construction, but there is a certain sturdiness and self-reliance shown in this work which speaks well for the mentalities of the men who were responsible for the work. The translation of details, which were primarily adopted for construction in stone, being built of wood, was carried out more often than not with an apparently large amount of skill, that after all makes the thing seem all right.

Attention cannot be called too often to the fact that American work does not show a real independence in design until the early years of the nineteenth century. Such men as MacIntire, Hoadley, McComb and others not only contributed very largely to the development of architectural design in America; theirs was a very definite and valuable contribution to the total of the architectural history of the nineteenth century. In Deerfield there are examples not only of the earlier periods which show English influence but also some most excellent examples of this later work of American inspiration.

THE STEBBINS HOUSE, DEERFIELD, MASSACHUSETTS. Front Door Detail.

The front door of the Stebbins house is certainly a word to the wise, and ought to tell as much as could be put into whole volumes about "White Pine, and Where to Use It." Built one hundred and forty-eight years ago, the wood is as sound and the detail as crisp and distinct as it was in 1772 when the builder put it into place.

WHITE PINE—AND WHERE TO USE IT

V—SIDING

Preceding articles in this Series have given the detailed specifications for White Pine. This and subsequent articles will discuss the reasons for the superiority of White Pine—and fitness of particular grades—in those uses for which it has been recommended.*—EDITOR'S NOTE.

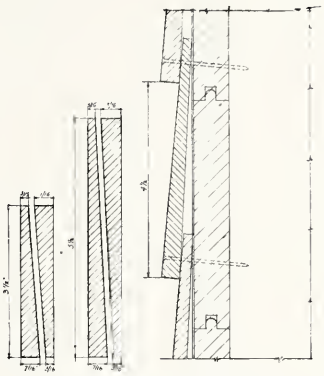
WHILE White Pine can, in all candor, be recommended for almost any domestic building purpose, there are certain special uses for which it is especially suited, and for which no satisfactory substitutes have been found. Nature endowed White Pine with wonderful weather-resisting qualities, which, in her infinite wisdom and economy, she has not duplicated in any other wood.

The marked superiority of White Pine under exposure to the weather has been taught us by the experience of builders from the earliest Colonial days down to our own time. It is in the light of this experience that we especially recommend White Pine for outside uses. With two or three exceptions, to be discussed later, other cheaper woods will—where it is necessary to economize—give practically as good service for uses in protected places as White Pine; but there can be no economy in using substitute woods in places where, because of their physical characteristics, they cannot possibly prove satisfactory.

The characteristics of White Pine which have given it its preëminent position are its soft, smooth and close grain, which does not raise through the action of the weather nor after the application of paint; its ability to stay put under the severest exposure without warping or splitting or opening at the joints; its durability and resistance to rot, due, among other things, to the preponderance of heart wood; its easy working qualities, and its ability to hold properly applied paint.

In short, all those qualities which an architect might, had he a free hand, write into his specifications for an ideal wood for siding are found in White Pine.

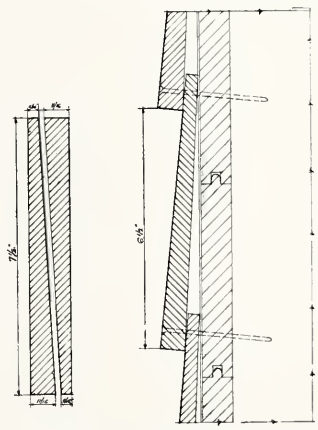
Disregarding the "Universal Siding Patterns," which are seldom used by architects, there are seven separate and distinct White Pine siding patterns from which to choose: Standard Beveled Siding, Special Beveled Siding, Special Drop Siding, Special Shiplap Siding, Special Wide Siding, Standard Matched Siding and Dimension Shingles. With this wide range of choice at the architect's command, it is possible for him to build his design without sacrificing any of the effects desired. Siding should be specified as an item by itself, and the following suggestions are offered so as to avoid needless negotiations and delays occasioned by not stating just what is wanted.



STANDARD STOCK PATTERN
WHITE PINE BEVELED SIDING
Available in 4″ × 6″ width only.

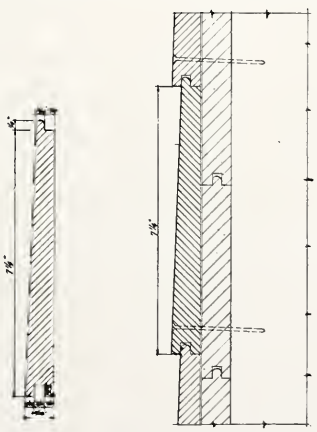
1. White Pine Standard Beveled Siding is a regular stock item, is available only in 4″ and 6″ widths, and will be found in stock at the average retail lumber yard, or can be readily and promptly secured through any retail lumberman out of stocks on hand at the mills or large distributing yards. The grades are "B" & Better Siding, "C" Siding, "D" Siding and "E" Siding, according to the class of construction, as illustrated in the White Pine Specification Book, pp. 42–45.

2. On special order this same type of Beveled Siding may be secured in 8″ and 10″ widths, cut, however, from 1¼″ lumber and sold as finish lumber surfaced two sides (S2S) and resawed diagonally. This represents a common practice where 8″ Beveled Siding is desired, but requires, in all cases, special order and manufacture at the mill. It can be secured from any of the White Pine manufacturers through any of the retail lumber channels and should be specified as, "1¼×8 (or 1¼×10) "B" & Better (or "C" Select or "D" Select) White Pine Finishing S2S, and resawed diagonally as per detail attached."



8″ SPECIAL WHITE PINE SIDING
Cut from 1¼″ Lumber, surfaced and resawed diagonally.

3. The effect of wide Beveled Siding can also be secured, again on special order between the retail lumber dealer and the mill, through the use of Drop Siding Pattern No. 118. This pattern is cut from the finishing grades of one inch lumber, is available in 8″, 10″ and 12″ widths, and should be specified as follows: "1×8 (or 1×10 or 1×12) "B" & Better (or "C" Select or "D" Select) White Pine Finishing, run to Northern Standard Drop Siding Pattern No. 118."

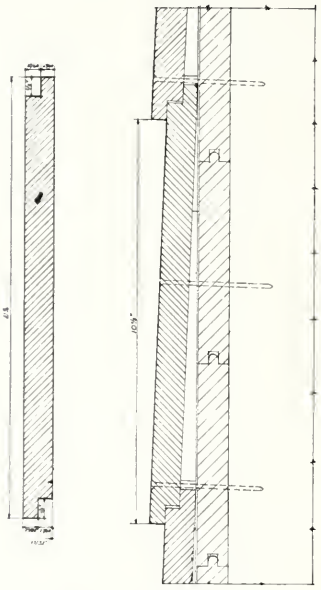


WHITE PINE SIDING PATTERN 118
Cut from 1″ Lumber, available in 4″, 6″, 8″, 10″ widths.

4. Very effective wide siding can be had through the usual retail

* Volume IV, Number 5, October, 1918; Volume IV, Number 6, December, 1918; Volume V, Number 1, February, 1919, and Volume V, Number 5, October, 1919.

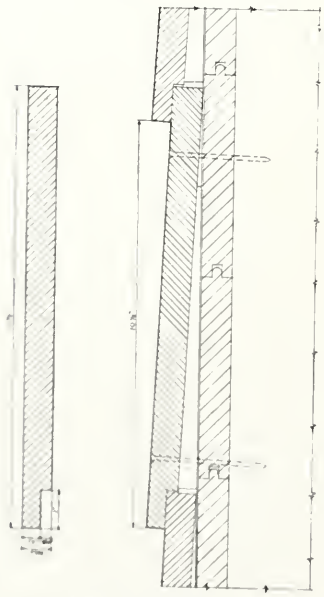
channels, again on special order with the mill, by the purchase of either of the finishing grades of White Pine already referred to, in either 8", 10" or 12" widths, and having it run to standard Shiplap pattern. Specification for this type should read: "1×8 (or 1×10 or 1×12) "B" & Better (or "C" Select or "D" Select) White Pine Finishing run to standard Shiplap pattern."



White Pine Special Shiplap Siding
Cut from 1" Lumber, available in 8", 10", 12" widths.

In 10" or 12" widths, wedges of bearing blocks should be provided as indicated in the diagram, these to be furnished in accordance with detail that may be submitted to any reputable mill work house, these wedges or bearing blocks to be applied outside the sheathing, but directly over each stud.

5. For slightly more lap, in 10" or 12" widths, a special pattern is suggested for wide White Pine Siding as used satisfactorily in a number of instances. The pattern suggested is not related to any standard mill pattern, and, therefore, will require a special set-up of the planing mill machinery and involve some additional expense over the special White Pine Shiplap Siding indicated under 4. To secure White Pine Siding of this pattern in either 10" or 12" widths, detail should be furnished and specifications should read: "1×10 (or 1×12) "B" & Better (or "C" Select or "D" Select) White Pine Finishing S2S, and rabbetted one edge only as per detail attached." This pattern of wide siding in these widths will require wedges or bearing blocks as shown.

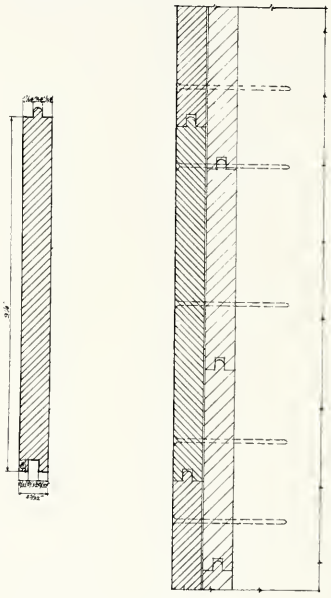


10" and 12" Special White Pine Siding
Cut from 1" Lumber, surfaced and rabbetted one edge only.

6. Flush White Pine Siding can be readily secured in 8", 10" or 12" widths, where required, by simply specifying, "1×8 (or 1×10 or 1×12) "B" & Better (or "C" Select) White Pine Finishing S2S&CM (surfaced on two sides and center matched)."

The use of this type of siding should presuppose a slight opening at the joints.

7. White Pine Dimension Shingles are a planing mill product, and can be secured on special order. Specification for them should be, "1×6 "B" & Better (or "C" Select or "D" Select) White Pine Finishing, run to Dimension Shingles, in accordance with attached detail."

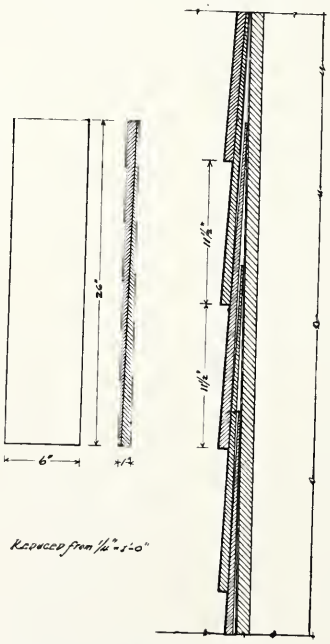


10" White Pine Matched Siding
Cut from 1" Lumber, available in 8", 10", 12" widths.

In general it may be said that White Pine Siding is sold as such only in 4" and 6" widths of the standard pattern illustrated by first diagram.

All of the other six patterns illustrated require the purchase, not of established grades of siding but, rather, of the standard select grades of *finish lumber,* to be worked in accordance with specifications and details furnished.

In such working, certain defects are bound to develop, some of which may lower the grade of the final product. Standard mill practice requires only that the lumber be purchased on grade in the rough and that the purchaser accept on that basis, without allowance for any degrading in the running. It should be noted also that any kind of lumber if worked into too wide and too thin pieces will have a tendency to split.

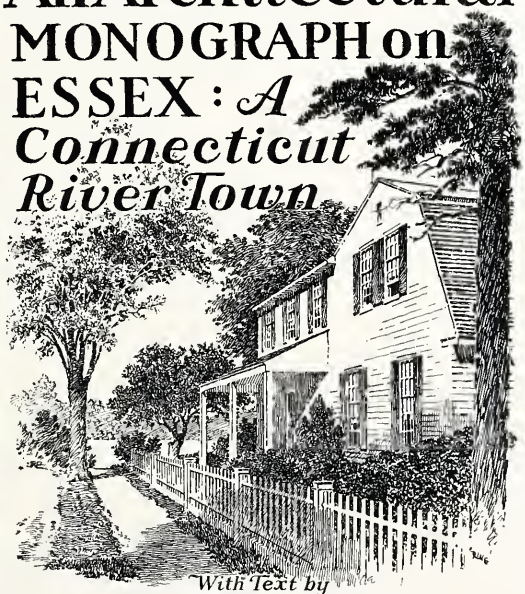


White Pine Dimension Shingles.

The nailing problems involved in applying any of the above types of siding should have careful consideration, some slight allowance being made, in the case of the wider widths, for expansion and contraction at the joints. Siding nails or cut steel nails will generally be found efficient and satisfactory.

Before painting, White Pine Siding requires only the shellacking of sapwood and of any small pin knots that may be present.

An Architectural MONOGRAPH on ESSEX: *A Connecticut River Town*



With Text by
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1920

OLD HOUSE AT RIVER END OF LITTLE POINT STREET, ESSEX, CONNECTICUT.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE AND ITS AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. VI DECEMBER, 1920 No. 6

ESSEX

A CONNECTICUT RIVER TOWN

By H. VAN BUREN MAGONIGLE

PHOTOGRAPHS BY KENNETH CLARK

"I remember the black wharves and the slips
And the sea tides tossing free;
And the Spanish sailors with bearded lips,
And the beauty and mystery of the ships
And the magic of the sea."

THERE are no black wharves now if ever there were, nor slips, and the sea tides barely reach it; the last Spanish whiskerado who swaggered through her streets has long since been gathered, beard and all, to his fathers—but as by the perfume of a memory Essex is haunted still by "the beauty and mystery of the ships and the magic of the sea." Dreaming by the river, the drone of the motors on the State highway further back does not disturb her peace. Her dreams are of that earlier day when the first Lays and Haydens came to Potapaug Point and Uriah Hayden built the old Ship Tavern just where the road which is now Essex Main Street came down to the river and the ferry to Ely's Landing on the easterly bank, nearly opposite. It is said that in Massachusetts the county of Suffolk lies north of Norfolk county; this seems so much too good to be true that I never investigated the authenticity of the report. It is for the same reason that I decline to inquire why Essex is on the west bank of the river. There was a busy intercourse between the two banks, for in the old days the ferry at Old Lyme and the Essex-Ely's Landing Ferry seem to have been the only regular means of crossing the river between its lower reaches and Hartford. There is a legend that Daniel Webster, on his way from Boston to Washington, reaching the river after the ice had stopped the ferry service and before it was strong enough to bear the weight of a travelling coach, spent several days on the easterly bank in the hope of a freeze and finally had to drive up to Hartford and cross there—a tale which throws interesting light upon the leisurely pace and delightful inconvenience of travel in the youth of this Republic.

THE VILLAGE SMITHY, ESSEX, CONNECTICUT.

It was on Potapaug or Big Point that the old shipyards were (they were burnt by the British in

1812)—on the north side of Essex Main Street. The Lays seem to have been the first owners of the whole point and the Haydens to have bought from them the land on the southerly side. But Haydens and Pratts and Lays intermarried as people will and it is difficult now and quite unprofitable for a stranger to attempt to unravel the rival claims to priority and prestige which the inquiries in even a few hours' sojourn stir up. These Lays and Haydens were all shipbuilders and shipmasters; as a measure of the town's traditions, out of eight male Haydens in one family seven were sea captains. In those days the two bridges down at Old Lyme were not dreamed of—now they seem to be a barrier between Essex and that sea with which she had then so close a tie and of which the river mouth was a gateway, the Sound but a vestibule. Not a vestige remains of the old yards where they built the tall clipper ships for the China trade and vessels of lesser tonnage for coastwise traffic; but on a quiet autumn day one has but to close one's eyes to hear the ring of the mallets and to smell the oakum and the tar that stopped the seams of those gallant craft—ships which linked a little village in Connecticut to the Flowery Kingdom and all the fragrant East. It is a haven now for the old cup-defender *Dauntless*, and it was on a quest for her that we made a detour from the high road and first found Essex. Moving swiftly through the streets I received an impression of many curved roofs covering low, snug houses, and I was prepared to

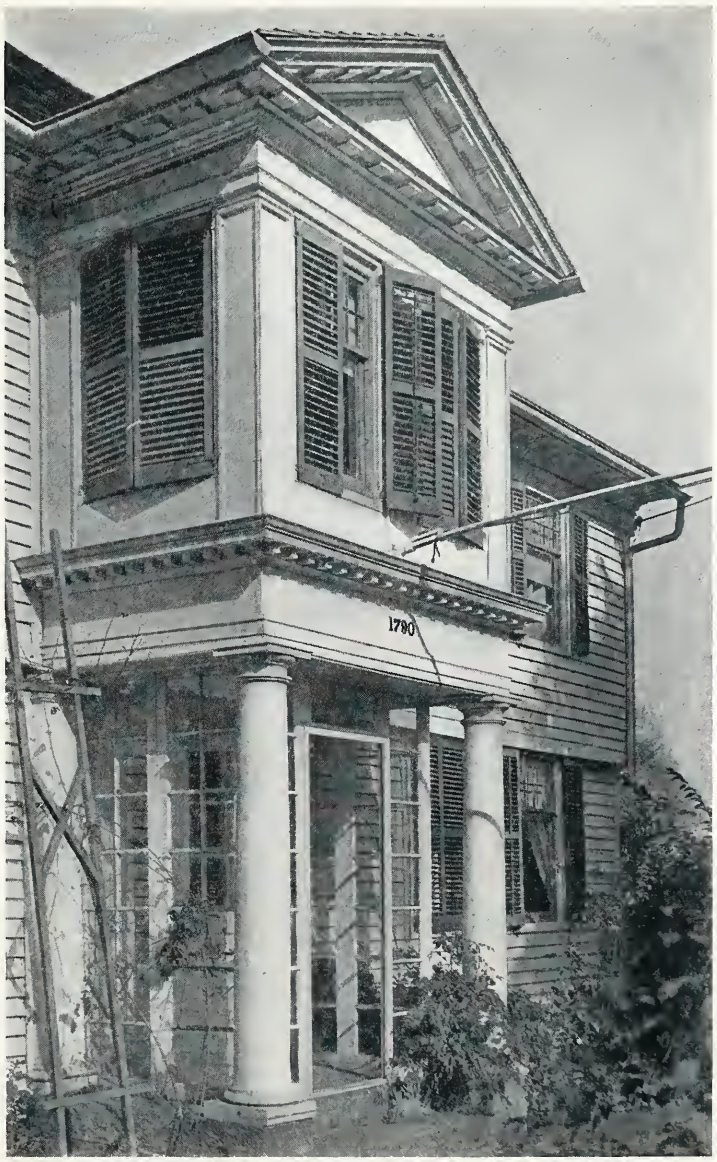
THE JOHN PRATT HOUSE, MAIN STREET, ESSEX, CONNECTICUT.

THE LONG YELLOW HOUSE ON WEST AVENUE, ESSEX, CONNECTICUT.

THE OLD SHIP TAVERN, ESSEX, CONNECTICUT. Side Elevation.

THE OLD SHIP TAVERN, ESSEX, CONNECTICUT. From the River Side.

account for them by Dutch influence. But not a Dutchman nor a Dutch name was to be found on a second visit, only good old British names like the Lays, the Haydens, the Pratts, the Lewises, Starkeys and Hinghams. Nor could I find more than three curved roofs in the entire town; but for these it is easy to account—one at least was built by a shipbuilder, another by a sea captain of a type more sensitive to influences than the rest and who wished to recall ashore the sweep of line of his home afloat. At all events I am prepared to maintain that in an atmosphere of New England primness these sweeping roof lines are as refreshing as a breath of the sea—a primness which must have been somewhat mitigated at times if we may trust the mute witness of a bill of sale to Molly Lay, hung up in the old Ship Tavern, and of which the chief items are rum and gin.



ENTRANCE PORCH OF PARKER HOMESTEAD, ESSEX, CONNECTICUT.

The old Hayden Homestead, the third house up from the river on Essex Main Street, has a hip roof, unusual among its gabled neighbors. It seems that up the river at Windsor "they knew how to make such roofs," and there was a carpenter of parts who knew the secrets of cutting rafter bevels and such, and instead of travelling about to do the work stayed comfortably at home and shipped the shaped lumber. The roof framing, at least, of this house and possibly the whole frame, was rafted down the river and one other roof in the village is reputed to have made a similar voyage. There is every evidence of a quiet prosperity in the character of the exterior detail of many of the houses, although, except in the Tavern, the interiors are quite without interest; not even first-rate chimney-pieces survive. And the town as a whole has suffered from the Greek revival—a Greek with a particularly heavy hand appears to have been resuscitated.

Coming up the river or along the State highway between Saybrook and Hartford, you may see Essex—the new Essex—climbing her hill among the trees. And dwellers in the old Essex and the new climb of a Sunday to the four churches whose spires and towers of the most fearful and wonderful design prick through the leafy screen, ugly but picturesque. Around these churches, set quite close together in a neighborly way, quite in contrast with the usual superior airs of withdrawal and isolation churches of differing tenets seem to give themselves, are interesting arrangements of shady levels and of roads ramping up and roads ramping down, altogether distinctive in the atmosphere they create. From this upper level, West Avenue leads over and down to the State road. "Avenue" has a suspiciously modern sound—and in spite of one or two good old things like the Parker Homestead and one little, old, long yellow house, has little of interest to commend it except the Village Smithy,

THE OLD STARKEY PLACE, MAIN STREET, ESSEX, CONNECTICUT.

No. 27 MAIN STREET, ESSEX, CONNECTICUT.

THE OLD TOWN HALL ON THE HILL, ESSEX, CONNECTICUT.

TWO HOUSES ON ESSEX MAIN STREET.

in which the fifth generation of Pratts, a family of seamen and smiths, still follows one of the family callings. The location of the smithy would seem to indicate the importance of this road (or Avenue, as it seems to prefer being called) as the principal connecting link between the river and the high road in days gone by. But although the old Town Hall is well up on the flank of this hill, it is the very oldest part down by the river which means Essex—Essex Main Street, the street next to it called with blunt simplicity Back Street, Little Point Street, where the Old George Hayden house stands and where, opposite, running down toward the river, are three or four tiny, low, one-story cottages, which, taken together, give a very definite charm and character to the street. One of them was built by Uncle Noah Tucker, and Cap'n Charley Hayden has lived in it for forty-two years; he and his brother George in the street adjoining are the last survivors of the Hayden family. Cap'n Charley declares them to be "t' old and t' ugly t' die"—an opinion he would not wish me to share.

However ardent an advocate of progress one may be in theory, it is in towns like this that one regrets its march. Instead of the old coaches lumbering down to the ferry with all the picturesque accompaniments of a stop and a drop at the Tavern, an occasional copy of the works of Mr. Henry Ford (himself, it will be remembered, an advocate of peace and the supercargo of a peace ship), rattles and coughs, shakes with its peculiar palsy and invades the brooding peace of the waterside. Instead of the old shipping of Revolutionary times, trim motor launches and smart small sailing craft mark the difference between sailing as a pastime and sailing as a life to be lived. But as the shadows grow longer and the reaches of the beautiful river begin to draw to themselves the cobweb texture of the twilight, the ghosts of old ships ride on the rising tide and Essex, dreaming still, comes into her own again. It is only in dreams we find our own.

THE "COLONEL LEWIS" HOUSE, MAIN STREET, ESSEX, CONNECTICUT.

THE OLD STARKEY PLACE, MAIN STREET,
ESSEX, CONNECTICUT.

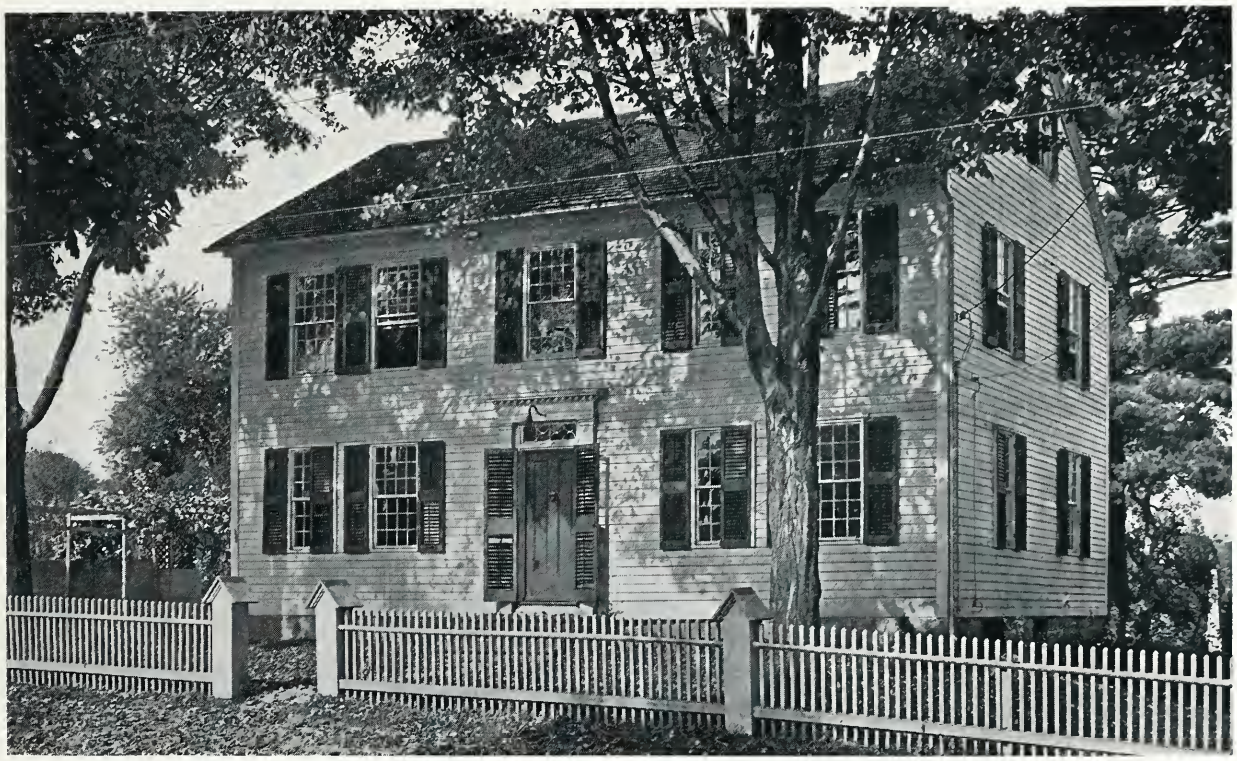
ONE OF THE OLD HOUSES ON LITTLE POINT STREET,
ESSEX, CONNECTICUT.

HOUSE OPPOSITE ST. JOHN'S CHURCH.

THE "COLONEL LEWIS" HOUSE.

TWO DOORWAYS ON MAIN STREET, ESSEX, CONNECTICUT.

THE PRATT HOUSE ON BACK STREET, ESSEX, CONNECTICUT.



THE GEORGE HAYDEN HOUSE, LITTLE POINT STREET, ESSEX, CONNECTICUT.

WHITE PINE—AND WHERE TO USE IT

VI—LATH AND DOOR AND WINDOW FRAMING

Preceding articles in this Series have given the detailed specifications for White Pine. This and subsequent articles will discuss the reasons for the superiority of White Pine—and fitness of particular grades—in those uses for which it has been recommended.*—EDITOR'S NOTE.

EMPHASIS has heretofore, quite naturally, been placed upon White Pine as an exterior finish wood, for it is in this connection that White Pine has its greatest usefulness for the architect and its greatest economy for the owner. The architect knows that his most delicate profile can be executed in White Pine, that the mitres will hold and that he will have a cabinet-like job decades after the house is completed.

We have always conceded that cheaper woods may answer the purpose for framing and interior trim. There are, however, two exceptions where the exacting requirements of sound construction call for the same qualities which make White Pine superior as an outside finish wood. They are—lath and the framing members for door and window openings.

What greater disappointment to the architect than walls and ceilings which crack or stain almost before the house is occupied; what greater annoyance than the constant complaints on the part of the owner that doors and windows will not function properly?

Lath is to-day manufactured from so many different species of wood that it is important for the architect to bear in mind the qualities demanded of a wood for this purpose. The first requisite of a wood for lathing purposes, whether for stucco or plaster, is that it shall be of a uniform texture, which permits the absorption and giving off of moisture without warping, buckling, or changing its shape.

A wood which, in addition, lays easily and does not stain the plaster makes a perfect lathing wood. Years of experience, under all sorts of conditions, have proved White Pine is such a wood.

Other woods are, in certain localities, used for lath, each, however, requiring some special care in laying or some special treatment before being put in place. Lath made from Douglas Fir, for instance, are very generally used throughout a large territory, and with apparently satisfactory results, provided the staining of the plaster is not

* Volume IV, Number 5, October, 1918; Volume IV, Number 6, December, 1918; Volume V, Number 1, February, 1919; Volume V, Number 5, October, 1919; and Volume VI, Number 5, October, 1920.

considered a shortcoming. They must, however, be thoroughly wet-down before being applied. The wetting-down process provides a more gradual giving off of moisture with a consequent better setting of the plaster, and a decided lessening in the tendency of the wood to buckle, as a result of the slower drying.

White Pine Lath alone give uniformly satisfactory results and offer the best insurance against cracking and staining.

In this discussion it is taken for granted that studs are placed according to approved practice and that the lath are applied with staggered joints.

In specifying White Pine Lath, there is just one precaution that the architect should observe, and that is to make sure that his specifications read "No. 1 White Pine Lath," because there are, in addition to No. 1 pure White Pine Lath and lath of various other single species, both a No. 1 and a No. 2 Mixed Lath manufactured by White Pine Mills.

These Mixed Lath, while perhaps good enough for relatively cheap construction, are not satisfactory for first-class work. Each bundle of Mixed Lath is made up of White Pine, Norway Pine, and perhaps several other species not alike in their properties of absorbing and giving off moisture uniformly. White Pine Lath are available in large commercial quantities and can be secured through the usual retail channels merely by specifying and insisting upon "No. 1 White Pine Lath."

It should be observed, too, in this connection that a specification which reads only "No. 1 Lath" is not sufficient, but admits of lath of any single species or of a mixture of species.

There are various patterns of patent sheathing lath on the market in both White Pine and other woods, which, while used to a large extent for some classes of construction, cannot be recommended for first-class interior work.

The other exception for which White Pine claims consideration in the better class of construction is for the framing members in door and window openings. We mention this particularly because, while White Pine offers every necessary quality for the framing of a building, its cost for this purpose may be considered prohibitive. It is poor economy, however, not to use White Pine for the framing members in door and window openings, where the ability of White Pine to "stay put" overcomes the usual exasperating door and window troubles.

Very frequently the binding of windows and the sticking of doors are charged to the swelling or shrinking of frames, whereas, in reality, these difficulties may be due to the warping of the lumber used in framing the openings. Refitting can only overcome the difficulty temporarily. "An ounce of prevention is worth a pound of cure."

"No. 1 White Pine Dimension" is the grade to specify.

THE OLD PARKER HOMESTEAD ON WEST AVENUE, ESSEX, CONNECTICUT.

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36

White Pine Series
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